MUSICAL

COURIER

ON THE COVER

Shown here with HOWARD MITCHELL *are the 1956 Regional Winners of the Merriweather Post Contest.*

Left to right: JUDITH BURGANGER, ALAN FINK, JACK GLATZER, DONALD WALKER, MARGARET ANN PORTER, ROZANNE CANNON, ERIC FRIEDMAN, *Seated:* ANN SCHEIN, JAMES LEVINE.

MRS. MERRIWEATHER POST

MITCHELL CREATES
MUSIC FOR YOUNG AMERICA

Howard Mitchell, three-time winner of the National Music Council's Conductor Citation "for distinguished services to American music," adds new laurels as the creator of "Music for Young America," the series of free concerts in Washington, D. C. for visiting students. The $2000 Merriweather Post Music Contest, conducted in conjunction with the series, attracts the finest high school talent.

IN many of the nation's 32,000 public, private and parochial high schools at this moment students and teachers are making plans for the "big trip," an excursion to Washington, D. C. this spring. Thousands of young people will be introduced to their first concert when they attend one of the "Music for Young America" programs by Howard Mitchell and the National Symphony Orchestra. The series will be presented in the beautiful Hall of the Americas of the Pan American Union Building between April 17 and May 21.

At the same time hundreds of talented young pianists, violinists and cellists will be playing for judges and conductors all over the nation as they compete for the $2,000 Merriweather Post Award.

"Music for Young America" was called "the world's greatest graduation gift" by Arthur Edson of the Associated Press. However, when Howard Mitchell, Music Director of the National Symphony Orchestra and three-time winner of the National Music Council's Conductor's Citation "for distinguished services to American music," originally conceived the idea it was not as a graduation present, but rather to fill a void. Each year the nation's high school seniors came to Washington on their annual class trips. But Mr. Mitchell felt that these thousands of young men and women were missing an important part of the city and our American heritage by not hearing the National Symphony Orchestra play the music that speaks, in a living way, for our rich cultural inheritance.

For several years Howard Mitchell had dreamed of the possibility of presenting a series of free concerts to meet this need. But the dream remained just a dream until Mrs. Merriweather Post, who is first vice-president of the National Symphony Orchestra Association, heard about it at one of the Association's committee meetings.

"This is something we must do," she said, and meant that she was interested in sponsoring the concerts herself. And so the dream became a reality.

Mrs. Post suggested that the series be called "Music For Young America" and that it should go beyond the immediate goal to a much broader wish that "the young men and women might go away inspired to hear more good music . . . that they might return home with the desire to support their local orchestra, and if there were none, to help start one."

In November 1955, the first story was released and the big job of telling the students about the series was on.

In the midst of the project, Ralph Black, Manager of the National Symphony Orchestra, came up with the idea of a music contest to find the finest pianist, cellist or violinist attending America's high schools. As "Music For Young America" sought to bring good music to all these young people, the contest would seek to find the finest young instrumentalist among them, the one individual who showed the greatest promise of becoming a first-rate concert soloist.

Sponsored by the National Symphony Orchestra and named the Merriweather Post Contest to honor the great lady whose vision and interest had made "Music For Young America" possible, the competition was launched with the cooperation of the American Symphony Orchestra League and the music teachers of America.

On April 27, 1956, the first "Music For Young America" concert was performed before an overflow audience. There was even a message from President Eisenhower to greet the youthful concert goers. At the conclusion of the scheduled program the students applauded and cheered Howard Mitchell and the National Symphony into five encores, and drowned out the final bars of the last composition ("The Stars and Stripes Forever") with a warm demonstration that lasted for more than five minutes. That's the way it went every night for five weeks.

On May 22, as a part of the concert that night, the audience heard and saw 16-year-old Judy Burganger, a brilliant pianist from Buffalo, New York, win the final round of the Merriweather Post Music Contest. The pony-tailed high school junior had been selected by the judges, the members of the National Symphony Orchestra, to receive the first Merriweather Post Award. Two nights later Judy appeared as soloist with Howard Mitchell and the Orchestra and received the Award from Mrs. Post herself.

The young pianist had been named the winner over 284 entrants from 43 states. The contestants were so talented that five votes out of 86 separated Miss Burganger and runner-up Jack Glatzer, 17-year-old violinist from Dallas, Texas.

This year the closing date for entries for the Merriweather Post Music Contest is March 1. The winner of the Merriweather Post Award will receive $2,000 and a guest appearance with the National Symphony Orchestra.

For Merriweather Post Contest entry forms, or free tickets for the concerts, write to: Ralph Black, Manager, National Symphony Orchestra, 1779 Massachusetts Ave., N. W., Washington 6, D. C.

musical COURIER

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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

MANAGING EDITOR
Warren Cox

SENIOR CRITIC
Robert Bagar

ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS
James Boeringer
Edward Tatnall Canby
Leon Carson
Herbert Glass
Fred Grunfeld
Carl Gutekunst
Kenneth Henry
Rosalyn Krokover
Robert Schick
Harold C. Schonberg
Frederick Werlé
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:
CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: Raymond Kendall, School of Music, University of So. Calif., Los Angeles 7, editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46, (Hollywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. DALLAS: Dr. F. Kilpatrick, Southern Methodist U. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Bernice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gerson Nordlinger, Jr., Woodley Park Towers. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.: Lauretta Thistle, 235 Belford St., Ottawa 3, Ont.: Eric McLean, 1600 Selkirk Ave., Montreal, Que.; Ida Halpern, 2505 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man.

EUROPE AND FAR EAST:
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Seventy-seventh Year
February, 1957

nothing but

Pianist ROBERT MUELLER *is congratulated by* GLORIA SWANSON *after a Salle Gaveau recital on his recent European tour. Mr. Mueller begins his first Civic Concert tour in March.*

Mattiwilda Dobbs To Sing at Stockholm Opera

Mattiwilda Dobbs, noted coloratura soprano from Atlanta, who won acclaim in her Metropolitan Opera debut earlier this season, will make her debut at the Royal Opera in Stockholm on Feb. 14 in *Rigoletto*.

Miss Dobbs, is also scheduled to appear in Israel, in performances with Sir Thomas Beecham and the Royal Philharmonic in London, at the Glyndebourne Festival, and with the Teatro Colon in Buenos Aires.

Melancon Rejoins "Met" Staff

The Metropolitan Opera has announced that Louis Melançon has rejoined its staff as Official Photographer. Mr. Melançon, who was engaged in a similar capacity at the Metropolitan during the seasons of 1947-48 through 1949-50, is well known for his performance photographs and portraiture in the fields of music, theatre, and dance.

Premiere of *La Grande Breteche* On NBC-TV

The world premiere performance of *La Grande Breteche*, a new opera by the American composer Stanley Hollingsworth, will be given by the NBC Opera Company Sunday, Feb. 10 (NBC-TV, color and black and white, 3:00-4:00 pm, EST)

The one-hour opera was commissioned by the National Broadcasting Company. Hollingsworth wrote the libretto in collaboration with Henry Duncan. It is based on a short story by Balzac.

A notable cast has been assembled for the opera: Gloria Lane, Hugh Thompson, Adelaide Bishop, Davis Cunningham and Jimi Beni will be the singers. Peter Herman Adler, music and artistic director of the NBC Opera Company, will conduct. Samuel Chotzinoff is producer. John Schwart is director. Sets will be designed by Gerald Ritholz, and costumes by John Boxer.

Stravinsky Elected To American Academy

Igor Stravinsky has been elected a member of the American Academy of Arts and Letters. The membership of the American Academy, the most illustrious honor society in the country, is limited to fifty artists, writers and composers chosen for special distinction from among the 250 members of the National Institute of Arts and Letters, its parent body. With the election of Stravinsky, the Academy now has forty-nine living members, lacking only one for its full complement. Stravinsky holds seat 24, last occupied by Archer Milton Huntington.

On Jan. 13, Stravinsky was also awarded honorary membership in the Philharmonic - Symphony Society of New York at a ceremony on the stage of Carnegie Hall during an interval at a Philharmonic concert at which Stravinsky was guest conductor.

HOWARD HANSON *(left) goes over the score of his "Lux Aeterna" with* RICHARD KORN, *who has scheduled the work for its first hearing in the Orient by the Asahi Broadcasting Symphony Orchestra, which he will direct as the first foreign conductor of Japan's Number One symphonic group.*

Impact Photo

Judson, O'Neill and Judd Announce New Artists

The Judson, O'Neill and Judd division of Columbia Artists Management, Inc. announces the signing of twelve new artists and attractions for tours during season 1957-58. They are: Clara Haskil, noted European concert pianist; Brian Sullivan, Metropolitan and San Francisco Opera tenor; Gloria Davy, who was the first negro soprano to sing *Aida* at La Scala, Milan, when she made her debut there in January; Stanley Babin, pianist; two young American violinists, Eric Friedman and David Abel; Robert Kirkham, young American baritone; "Concerto Festival" featuring pianist Eugene List and the Knickerbocker Players; Joseph Liebling and The Master Singers; the Robert Joffrey Theatre Ballet and The New Concert Orchestra, Harry John Brown conducting.

Cosmetto Signs Gloria Lane And Appleton & Field

Gloria Lane, who became an overnight sensation as the result of her brilliant professional debut as the Secretary in Menotti's opera *The Consul*, has signed with the Cosmetto Artist Management for 1957-58.

A performer of unusual versatility, she has not only sung in opera, but has appeared and re-appeared as guest soloist with major symphony orchestras across the nation. On radio she has frequently appeared on the Chicago Theater of the Air and in London over BBC programs. On television she has been seen on Ed Sullivan's "Toast of the Town."

Gian-Carlo Menotti chose Gloria Lane to create the role of Desideria in his *Saint of Bleecker Street*, a role which won her acclaim not only on Broadway but also at La Scala in Milan. This season, in addition to her regular concert tour, Miss Lane sang *The Coronation of Poppea* at Harvard in December, and will sing a *Carmen* over CBS in Toronto on Feb. 6 and several performances of *Carmen* in New Orleans in May.

Appleton and Field, distinguished duo-pianists, have also come under the Cosmetto Artist Management banner for the season 1957-58, with Mildred Shagal as their representative.

Vera Appleton and Michael Field met while students of Carl Friedberg at the Juilliard Graduate School, joined forces in 1943 and made their New York Town Hall concert debut in November of that year. Immediately acclaimed, they were engaged for

the news

warren lox

Mezzo-soprano GLORIA LANE, *recently signed by Cosmetto Artist Mgt., will sing the role of Maria in the world premiere of Stanley Hollingsworth's* La Grande Breteche *over NBC-TV on Feb. 10. Only a month ago she sang the role of Helene in the NBC-TV American premiere of Prokofieff's* War and Peace.

a coast-to-coast concert tour the following season. Since then they have concertized extensively throughout the United States and Canada and have played with symphony orchestras in Cleveland, Chicago, Los Angeles and many other cities. Known as champions of contemporary music, their vast repertoire includes important works of Stravinsky, Bartok, Milhaud, Hindemith, Fuleihan, Dello Joio, and other modern composers.

"Teddy Wilson's Concert Jazz" In First Tour

The Coppicus & Schang Division of Columbia Artists Mgt., Inc., takes a step in a new direction with the production of its first jazz attraction, the first such to appear under the CAMI banner. "Teddy Wilson's Concert Jazz" is the name of the new company which will star the notable jazz pianist, Teddy Wilson, and his trio, and have as its complement an instrumental ensemble of leading jazz musicians of the present day, with vocalist and dancer.

Teddy Wilson is recognized as one of the "Giants of Jazz" among keyboard artists and is so described in Leonard Feather's *Encyclopedia of Jazz*, a standard reference book. He first made national news in the mid-thirties when, after recording with Benny Goodman and Gene Krupa, he went on extensive tours as pianist of this "Benny Goodman Trio," which was to launch and popularize the era of "swing." In 1939 Wilson organized his own large band and during the period 1941-44, using the sextet from this band, he and his group were the mainstay of entertainment at the two Cafe Societies.

During recent years Wilson's activities have embraced many fields, among them: recordings, with innumerable best-selling records under different labels starting with the famous collaboration with Billy Holiday on Brunswick through his association with Benny Goodman and up to the present; the international concert circuit, with his tours of Scandinavia with leading Scandinavian jazz musicians in 1952 and England with leading British artists in 1953; broadcasting, with his staff position at CBS; the movies, with his recent featured role playing himself in the film *The Benny Goodman Story*. Also, he has been the consistent winner of important polls such as *Downbeat*, *Esquire*, and *Metronome*.

The career of Teddy Wilson is further distinguished by his long association with one of the country's greatest musical colleges. At the invitation of William Schuman, Teddy Wilson came to the staff of the Juilliard School of Music, where he taught jazz piano for seven years.

"Teddy Wilson's Concert Jazz," produced by Peter Dean and Robert Altfeld, will make a nine-week tour next fall from Oct. 7 to Dec. 8, 1957.

Jose Limon Dance Company To Tour For ANTA

Jose Limon and his Dance Company will tour Europe and the Near East for approximately five months, beginning September 1957, in cooperation with the International Exchange Program of the American National Theatre and Academy.

Jose Limon was the first attraction of this Program sent on a rapidly organized tour to South America for the UNESCO and Inter-American Conferences in the fall of 1954. This will be Jose Limon's first appearance in Europe and the Near East.

Mr. Limon, who will be accompanied by his wife, personal manager, and costume designer Pauline Lawrence, will travel with a company of 25, including 16 dancers; Doris Humphrey, artistic director; Tharon Musser, lighting designer and stage manager. Simon Sadoff, musical director and pianist, together with an assistant conductor and percussionist, will supervise the musical accompaniment which will be played by orchestras provided locally in the various countries. The roster of performers will include Pauline Koner, Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen.

The Company will perform four different programs consisting of 12 to 15 dance works from the Limon repertory, with choreography by himself and by Doris Humphrey. American composers will be represented by such numbers as "La Malinche" by Norman Lloyd, "The Traitor" by Gunther Schuller, "Scherzo" by Hazel Johnson, "Symphony for Strings" by William Schuman, "Variations on a Theme 'There is a Time'" by Norman Dello Joio, "New Dance" by Wallingford Riegger, and "Day on Earth" by Aaron Copland.

Bagar Appointed Senior Critic Of *Musical Courier*

The well-known music critic Robert Bagar has been appointed Senior Critic of *Musical Courier*, filling the post left vacant by Dr. Henry Levinger, who recently joined National Artists Corporation as Manager of the Artists' Service Division.

A native New Yorker, Mr. Bagar was educated at Fordham Prep and Fordham University, studied piano with Gaetano Merola, Alberto Sciarretti, and Cesare Sodero, and composed a number of piano pieces and songs, "all more or less based on jazz and blues material," before joining the music staff of the New York *World-Telegram* in 1934 as assistant to the late Pitts Sanborn. With the demise of the latter, Bagar became critic, sharing the position with his long-time associate Louis Biancolli. From 1941 to 1949 he was co-annotator for the concerts of the N.Y. Philharmonic-Symphony.

He has written several books and numerous articles for periodicals, including the *New Yorker*, for which, between 1935 and 1945, he was recordings editor and assistant music critic. He has also written many scripts for musical shows on Radio and TV.

At present he is recordings editor of the New York *Journal-American*, guest critic for the New York *Herald Tribune*, and program annotator for the Lewisohn Stadium Concerts and the Empire State Music Festival. For fourteen consecutive years he has been a member of the Board of experts who appear on the "Metropolitan Opera Quiz," intermission feature of the Met's Saturday afternoon broadcasts.

N. Y. Philharmonic Announces Guest Conductors for 1957-58

Guest conductors of the N. Y. Philharmonic-Symphony for the 1957-58 season were recently announced by Bruno Zirato, Managing Director of the Philharmonic-Symphony Society.

New to Philharmonic audiences will be Ernest Ansermet, Andre Cluytens (previously announced), Rafael Kubelik, Fernando Previtali (in his New York debut), and Robert Shaw. Thomas Schippers, a guest conductor in the 1954-55 and 1955-56 seasons, has been scheduled to return for further guest appearances next year.

Andre Kostelanetz, who for four years has conducted a series of special non-subscription concerts, will again conduct four non-subscription Saturday night events during the year. Franco Autori was reappointed Associate Conductor of the Philharmonic for his ninth season with the Orchestra in that capacity.

As has been previously announced, Dimitri Mitropoulos and Leonard Bernstein, as the two principal conductors, will share the musical responsibility for the Philharmonic - Symphony Society's concerts during 1957-58.

Maestro Mitropoulos has invited Aaron Copland to share a program with him, with Mr. Copland conducting his own works. This will be the first Philharmonic appearances of the noted composer in the role of conductor.

"Black Watch" Booked For U. S.-Canadian Tour

Impresario S. Hurok has announced that he will import the Massed Pipers, Drummers, Highland Dancers and Regimental Band of the world-famous Black Watch next September. The twelve-week tour of arenas across the country includes the following cities: New York, Chicago, San Francisco, Los Angeles, Washington, Boston, Toronto, and Philadelphia.

The unit, more than 100 strong, will present a performance similar to the one given by Her Majesty's Scots Guards in 48 United States and Canadian cities in 1955, a spectacle of marching ceremonies, exhilarating dances, and stirring band music which brought a glimpse of the pageantry surrounding Britain's Royal House to North American audiences.

Founded in 1725 to try to control the continual fighting between the Highland clans, the Regiment was originally called "The Royal Highlanders," but because of their early-hour policing duties and the dark colors they wore soon became known as "The Black Watch." Originally recruited from the fiercest clans, the Regiment, one of the most famous in British history, has fought in nearly every major battle since its founding. Its colorful tartan has made its name a household word around the world.

Recent additions to the Columbia Artists Mgt. list, under the personal direction of Kurt Weinhold, are ALBERT DA COSTA *(above) and* THE REVELERS *Quartet (below). Da Costa, the Met's newest dramatic tenor, will be heard in* Parsifal *and with the Little Orchestra Society in* Ariadne auf Naxos.

Wm. Morris Agency Announces 1957-58 Attractions

The William Morris Agency's Concert and Special Attractions Dept. has announced its initial list of attractions and artists for the 1957-58 season. The Agency will be booking tours for a group of distinctive music and dance attractions including: Piccola Scala, the brilliant associate company of the famed La Scala Opera of Milan, in its first appearance in this country; Orfeon Choir of Portugal, known as Orfeon Coimbra (80 voices), making its American debut by special permission of the Portuguese Government; Jose Greco and His Company of Spanish Dancers; Fred Waring and the Pennsylvanians; and the National Ballet of Canada.

Olevsky on European Tour

The celebrated young violinist Julian Olevsky left recently for a concert tour of Europe. During the next three months, Mr. Olevsky will fulfill recital, orchestra and radio engagements in Holland, Brussels, Spain, Milan, Zurich, Dusseldorf, Munich, and the Scandinavian countries.

ANTA TOURS

■ The Minneapolis Symphony will tour the Near East and Mediterranean in cooperation with the International Exchange Program of the American National Theatre and Academy beginning in September of this year.

The first appearances are scheduled for Palermo, Sicily on Sept. 13, to be followed by two performances at the Athens Festival. The itinerary will include Turkey, Iraq, Iran, India, Pakistan, Syria, Lebanon, North Africa, with Madrid, Spain as the last stand in early November before returning to this country.

The Minneapolis Symphony, numbering approximately one hundred, will be the first American symphony orchestra to appear in many of the above countries. In some places on its itinerary it will be the first Western orchestra ever heard. Antal Dorati, musical director, will conduct the orchestra.

The repertoire will include both classical and modern compositions, with important American works scheduled for each concert. These will include compositions by Samuel Barber, Paul Creston, William Schuman, and Wallingford Riegger, among others.

■ Pianist Jacques Abram will give three concerts for the Reykjavik Music Society in Iceland during the latter part of February, in cooperation with the International Exchange Program of the American National Theatre and Academy. These concerts will include compositions by Norman Dello Joio, Roy Harris, and Kent Kennan.

■ The violin virtuoso Ruggiero Ricci will make a concert tour, commencing Mar. 8, of the Mediterranean, Near, Middle and Far East, in cooperation with the International Exchange Program of the American National Theatre and Academy.

Mr. Ricci, who has twice previously performed with the assistance of the Program, in Iceland in October 1955 and in Yugoslavia in February 1956, is scheduled to give a total of forty-five concerts both in recital and as soloist with orchestra. His itinerary includes Greece, Turkey, India, Ceylon, Pakistan, Malaya and Indonesia.

Among American compositions which will be included in each program, Mr. Ricci will perform works by Peter Mennin, William Kroll, and George Gershwin.

■ Eight American cities will salute eight foreign cities with symphonic concerts this winter and spring as a part of the U. S. Information Agency's worldwide cultural program.

The 1957 program began last December with the Toledo, Ohio, Orchestra saluting Madrid, Spain. Other salutes scheduled for the spring season follow: Indianapolis, Indiana—Lisbon, Portugal, on Jan. 13; New York, New York —Buenos Aires, Argentina, on Feb. 21; Denver, Colorado—Brussels, Belgium, on Feb. 26; Birmingham, Alabama—

Seoul, Korea, on Mar. 5; Houston, Texas—Bombay, India, on Mar. 12; San Francisco, California—Tokyo, Japan, on Mar. 15; Miami, Florida—San Jose, Costa Rica, on April 14.

The Toledo symphonic greeting was the 42nd musical salute sent around the world by leading U.S. orchestras since the project began in 1951.

Symphony orchestras of U. S. host cities cooperate with the Information Agency in sending musical greetings to metropolitan centers in Europe, Latin America, and the Near, Middle and Far East. The Voice of America records the concerts along with speeches by U. S. mayors and foreign dignitaries, often including Ambassadors. Messages in English are translated into the language of the country being honored.

Tape recordings of the programs are sent to recipient cities for broadcast of the salutes over local radio networks. In many cases, the foreign cities return the salutes to their American host communities.

PREMIERE PERFORMANCES

■ Duo-pianists Arthur Gold and Robert Fizdale presented the first American performance of Mendelssohn's Concerto for Two Pianos in E Major with the Pittsburgh Symphony Orchestra, Karl Kritz conducting, on Dec. 28 and 30, 1956.

George Mendelssohn, a direct descendant of the composer, recently acquired a copy of the manuscript, which had been unobtainable for many years due to the mishaps of war, since the original was in the Berlin State Library.

■ Vitya Vronsky and Victor Babin, duo-pianists, and the Cleveland Orchestra, under George Szell, performed the world premiere of the new Concerto No. 2 for Two Pianos and Orchestra by Mr. Babin on Jan. 24 and 26. The occasion also marked Vronsky and Babin's debut with the Cleveland Orchestra.

■ "Declaration," a new symphonic work by noted American composer Morton Gould, was given its world premiere by Howard Mitchell and the National Symphony Orchestra on the Inaugural Concert, Jan. 20, in Constitution Hall. "Declaration" is based on the Declaration of Independence and the events leading up to the promulgation of this basic credo of American political philosophy. The work was commissioned by WRC and WRC-TV, the Washington stations of the National Broadcasting Company. This is the first time that a radio station and TV station have ever commissioned a symphonic work, as far as can be learned, and the first time that there has been the world premiere of an important composition on an Inaugural Concert.

■ Peter Jona Korn's Concerto for Saxophone and Orchestra (Op. 31), commissioned by saxophone virtuoso Sigurd Rascher, was premiered Jan. 6 in Elkhart, Indiana, by Mr. Rascher and the Elkhart Symphony under the direction of Zigmont Gaska.

■ At its concert of Feb. 11 the Portland Symphony Orchestra, under the direction of Theodore Bloomfield, will give the first performance in the U.S. of "Farandole Buleske" by the contemporary Belgian composer Gaston Brenta. This will be one of the Orchestra's two performances in observance of International Music Fund Week, the other being the first Portland hearing of David Diamond's "Rounds for String Orchestra" on Feb. 25.

■ The Dallas Symphony will perform the world premiere of Ernst Bacon's musical adaptation of Paul Horgan's Pulitzer Prize winning book "Great River: The Rio Grande," Mon., Feb. 11, in State Fair Auditorium. Metropolitan baritone Mack Harrell, currently artist-in-residence at Southern Methodist University in Dallas, will read the narration writen by Horgan for the musical work.

■ Two symphonic works by contemporary American composers were heard for the first time in the Orient when Richard Korn, American conductor, offered their Japanese premieres with the Asahi Broadcasting Symphony Orchestra in Tokyo in January.

Samuel Barber's second "Essay for Orchestra," which Mr. Korn has previously recorded in Europe for Allegro, was a feature of the January 15th Tokyo program of the Asahi Orchestra, the occasion of Mr. Korn's debut in Japan as the first foreigner to conduct the ABC Symphony. A subsequent program in the series of seven to be given under the visiting American's baton fatured the Japanese premiere of "Lux Aeterna," a tone poem by Howard Hanson, recent publication of the Society for the Publication of American Music, of which Mr. Korn is president.

Susskind To Guest Conduct Houston Symphony

Conversations begun last November between the Toronto and Houston Symphony boards have culminated in the appointment of Walter Susskind, permanent conductor of the Toronto Symphony, as guest conductor of the Houston Symphony during the 1957-58 season. In the absence from Houston of Leopold Stokowski, conductor of the Houston Symphony, Mr. Susskind will conduct two subscriptions concerts, two matinee concerts for high school students, and the Houston Symphony tour next season, which is still in the schedule-planning stage.

Callas To Sing at San Francisco Opera

Maria Meneghini Callas has been engaged to sing in the 1957 San Francisco Opera season, in that city and in Los Angeles.

NATIONAL SYMPHONY

Howard Mitchell, *Music Director*

Announces With Pride the . . .

MERRIWEATHER POST CONTEST

for all high school violinists, pianists and cellists

Winner Will Receive the . . .

Mrs. Merriweather Post

Merriweather Post Award
$2,000
and a solo appearance with the National Symphony Orchestra

DEADLINE FOR ENTRIES: MARCH 1, 1957

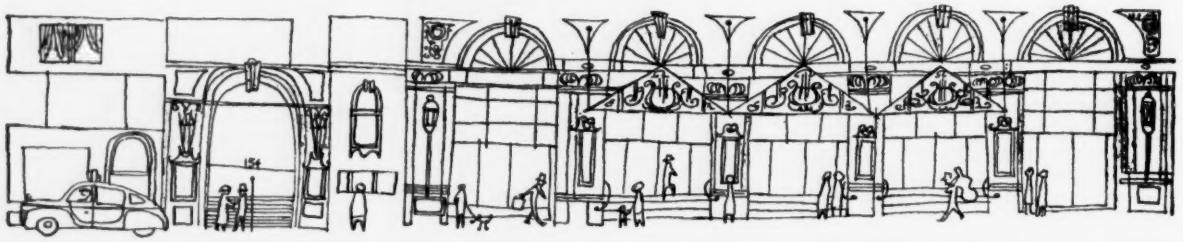
This contest is being held for the second year in conjunction with the MUSIC FOR YOUNG AMERICA free concerts which will be given April 17 through May 21, 1957 for students visiting Washington, D. C.

Write For Free Tickets

For information and entry forms write to —

RALPH BLACK, Manager
National Symphony Orchestra
1779 MASSACHUSETTS AVE. N.W.
Washington 6, D. C.

ALONG 57th STREET



■ For hostesses wishing to mix hor d'oeuvres with their Horowitz, a shop on our block offers a variety of unique items: worms in olive oil, cuttle-fish in their own ink, tender cactus pieces and salted cherry blossom — all of them staples, we think, in and around Steinway Hall.

■ And now to work. Several handsome females have been striding past the windows of our cubby, and on occasion stopping in: gorgeous **Eva Likova** (now there's a daughter of the Gods with all the accompanying quotes); "Our **Nell" Rankin**, with the deep-toned Southern voice (Nell is back on the "Met" list. She proved indispensable. Good!); the Met's new soprano, **Gloria Lind**, who lives just around the corner; and **Maria** the **Callas.** Callas, we hear, has made a friend of **Elsa Maxwell** (sometimes known as the world's best party thrower), whose devotion to another diva was slightly overwrought. And now no one, but no one, can outsing Callas—according to Miss E. M. Callas also has adopted the **Marlene Dietrich** sucked-in-cheek photographic effect. It's old hat, dear: all the girls pose for their public nowadays with mouth wide open—a sort of half-wit presentation. But to return to the parade, in came another stunner, violinist **Harriett Emerson** (my, my, they grow them tall in Texas). The blonde beauty leaves for a concert tour of Western Europe under the auspices and by invitation of the Special Service Command of the U.S. Government. She is the only woman violinist to receive this distinction and shares the roster with only two other fiddlers: **Heifetz**, who went over for this type of tour in 1943-44, and **Isaac Stern**, in 1951. Miss Emerson will have as accompanist **Jean Poole** of Boston. Have fun, girls. We know you will do a good job.

■ The boys are doing alright too. **Giovanni Martinelli**, as handsome as ever, maybe more so with his snowy crest, is vigorously planning and auditioning for his new duties at the 116th Street Music School where he will head the voice department. I never see him on 57th Street or at the Met that I don't remember the story he told on himself. When making his debut at a little opera house in his native Italy, he slipped on a top note, and from the gallery came a voice: "Corragio, Giovanni, corragio." Seems it happens to all tenors once in a while—an occupational hazard. The best of the Martinelli stories (that we can inscribe here) dates from the time of his London debut when dear, cooperative **Melba**, the star of the evening, exclaimed, "Just listen to those dear people calling for me by my first name." The audience call was "Marti—Nelli." So she took the bow.

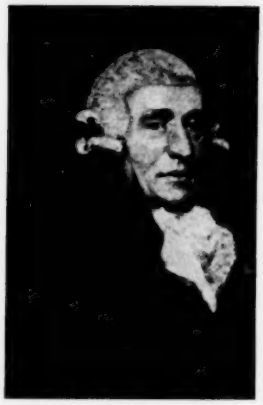
■ Partout joins in felicitations to the **New York City Opera** in heading the new roster with **Julius Rudel**, one of our favorite traversers of the block between here and the next street. We are hoping to halt him (but he moves so fast) and give him the best wishes of practically everybody we know. Recently at an important luncheon, the speaker, enumerating the opera possibilities for young singers, omitted the 55th Street Company. We hissed vehemently from our lowly seat "City Center, City Center," but alas, our hissing suffers from lack of sufficient practice (but how we can snarl!). Mr. Rudel, an honor guest at the event, introduced himself later as a "conductor of the opera that doesn't exist." "Oh, but we have hopes," was the reply. Now it looks as though the wish had crystalized. If the readers of this deathless prose have ever viewed the swarms of youngsters en route to City Center on an opera night, they would inveigle and implore sponsorship for the fine ensemble of the theatre. Partout is particularly happy that the founders and Board of the New York City Opera have decided to go it alone without the help and/or control of the big organization at 39th Street. While not exactly competitive, there's variety and a better spirit in a separation of the two. Not that we mean to cast aspersions at our admired Met. We just don't think completely centralized control is healthy. NYC's Opera will skip the spring season but will be back with bells ringing (or should we say belles singing?) in October.

■ Partout certainly started a flood of correspondence with the kindly intended notice several issues ago in re the Stradivarius cello purchased by **Aldo Parisot** and played by him in his guest appearance with the New York Philharmonic. The latest advisement comes from **Gladys M. Bell**, assistant editor of *Violins and Violinists* in Chicago, and states that the Parisot Stradivarius (are you listening, Aldo, to all this publicity *pour l'amour?*) is called the "De Munch" and is particularly noted for its beautiful tone and its rare preservation, being the intact original — many have new backs and bridges, etc. This is in prime condition. Which is fine, as we particularly like Aldo. Pretty Ellen Lewis Parisot writes us, between minding her attractive and increasing family of youngsters (we wonder if they inherit papa's music or mamma's painting ability) that our favorite cellist spent three weeks on a concert tour in the East—East of the Euphrates, we mean—and arrived home New Year's Eve with a suitcase of souvenirs but no suitcase of clothes (still lost somewhere between Idlewild and Outer Mongolia). He brought back kudos, a gold Medal of Merit from the President of Lebanon; stayed long enough to purchase wearing apparel and took off for a Far West tour. The cellist returns (he better had, says Ellen) in time to drive the family car while Ellen keeps an important late Feb. assignment with a certain fabled, long-stemmed bird.

■ Heads turned when **Raffaello de Banfield** passed by, and no wonder. He is one of the most attractive of the younger group of composers, and that's saying something. Smart lot, those lads. De Banfield is temporarily in our midst while he reads for a new libretto with his next opera on the fire. The latest heard here was "Lord Byron's Love Letters." He will go to Florence in the late spring to stage the Florence Festival production of "Ernani" which **Mitropoulos** will conduct in June.

■ Partout, being along in years (Happy Birthday to me!), enjoys tributes to the greats of other years. Some of them go too far back even for us, but we can read, if the print be not too fine. And it was pleasant to hear that a short ceremony at the Metropolitan signalized the gift to the Guild of a $25,000 Memorial Fund to commemorate **David Bispham** and the Golden Age of Song. The distinguished American baritone sang in the Metropolitan from 1896 through 1903 and was internationally famous for concerts. At the presentation, Bispham records were played and a bust of the artist was unveiled by **Harry Gilbert**, long the singer's accompanist and devoted friend.

PARTOUT



THE MYSTERY OF HAYDN'S HEAD

The question "Who's got Haydn's head?" has mystified police, mortified governments, set right-thinking citizens against each other, and enriched tribes of lawyers for one hundred and forty-five years.

By LISA COE

The church in Eisenstadt where Haydn is buried.

"Haydn's head" at the Vienna Academy of Music.

IT was a warm, sticky evening in the small salon of the Esterhazy palace at Eisenstadt. All the candles dripped pools of grease, and the musicians assigned to provide chamber music there felt sweat trickling between their fingers as they played. There was some small pleasure in noticing how uncomfortably the patron, Prince Esterhazy, twisted on his chair. But not so the foreign duke sitting beside him, who was coolly lost in the weaving of the music—eyes shut, head tilted, blissfully silent while viol and cello chased the clear, simple themes of a Haydn string quartet. Finally he spoke. "Ah, Haydn —peerless! How fortunate for you, Esterhazy, to have had the Haydn genius in your family for so many years!"

"Thirty years," Esterhazy nodded. "I remember him in my brother's house when I was still young . . . working, always working, yet never too busy to turn out some tuneful nonsense for the children. And now he is buried outside in our churchyard."

"How I should like to visit that tomb," said the duke.

Esterhazy crooked a finger toward a servant. "Stephen, you will take His Lordship to see Haydn's tomb tomorrow."

"We shall need a coach then, patron."

"A coach? How a coach?"

"To go to Vienna. Haydn's grave is in the Hundsthurm churchyard."

"Hundsthurm! Stephen, you are getting old. I took Haydn's body out of Hundsthurm years ago and brought it here."

Stephen stood his ground. "No, patron. You spoke of it when Haydn died, but that was when Bonaparte marched into Vienna with his army, and in the confusion perhaps you forgot to . . ."

"Enough, Stephen!" Esterhazy rose suddenly. "If what you say is so, I myself will go to Vienna tomorrow and bring Haydn home."

He did. A princely clatter of coaches swept down on quiet Hundsthurm. With some ceremony, the iron coffin of Haydn, eleven years in the earth, was uncovered again. "He shall sleep in finest bronze tonight," vowed Esterhazy, standing well to one side as the coffin lid creaked upward. "Take him out."

And then the gravedigger gasped, "But, sir, he has no head!"

"No head? Impossible. It must be there!"

The gravedigger crossed himself with two fingers, reached down and seized a fusty, greyish object that had clearly been Haydn's neat wig. Dust sprayed from the hairs as he held it aloft for inspection." There is nothing but this where the head should be, Prince Esterhazy. Haydn's head has been stolen!"

So began the remarkable saga of "Who's got Haydn's head?" a lengthy hide-and-seek that would mystify police, mortify governments, set right-thinking citizens against each other, and enrich tribes of lawyers for one hundred and forty five years to come.

The indirect cause of the crime was a German physician, Franz Joseph Gall, who took his M.D. at Vienna in 1785 and there enjoyed a fashionable practice until his patients began complaining. Herr Doktor, it seemed, spent far more time measuring their heads with calipers than in treating their ills. It was all part of his strange preoccupation with the human brain, some new notion he called "phrenology."

The name "phrenology" was new coinage, but the basic belief behind it da'ed back to whatever day the first swooning lover looked into a woman's eyes and saw an angel. Centuries of poets and painters spread the delusion that a fair face means a lily soul, or conversely, that villainy advertises itself through such signs as close-set eyes or a thin-lipped mouth. Even scientists maintained that character and disposition could be judged by the features and form of the face and body. Lavater taught his facial fortune-telling extensively, and Bertillon based on it his famous system of criminal identification still in use today.

It remained for Herr Doktor Gall to turn these physiognomical premises inside out. Character and disposition, he said, were the sum of the combined functions of the brain. Character, in fact, *was* the brain, and could only be determined by a true knowledge of that organ.

From this point, observing the wide,

erratic range of human character, it was easy reasoning to establish the three basic tenets of phrenology.

One, the brain was not a single bulbous lump of grey matter, but a character "package" of thirty-seven independent and separately located cerebral faculties.

Two, that the growth and development of these faculties controlled the mental and physical characteristics of their owners: mentally, by influencing the type of personality and behavior; physically, by determining the size and shape of the head. (It followed that a full-grown "faculty" would raise quite a bump on its section of the skull.)

And since that was so, the third tenet held that a competent phrenologist might make an accurate character analysis by studying the pattern of such bumps on a person's head.

This was the merest kernel of the mighty "mental science" of phrenology that would engage the nineteenth century's most lucid minds, run like a fever through the salons and discussion groups of the world's most civilized capitals, and spend itself shamefully a hundred-odd years later as head-quackery in travelling American medicine shows. Phrenology would hold out the promise of human perfectibility. It would set out to reform the criminal, diagnose and cure insanity, and give the best possible advice on how to pick a wife. But that was later. At the time of which we are speaking, the Austrian Government could afford to squint tolerantly at Herr Doktor Gall's little hobby.

It didn't care for his lectures, though. When he began to suggest that man's fate is not necessarily in the hands of God and that even feeble-mindedness could be cured by strengthening certain "faculties," the worthy government officials detected a strong odor of anti-religion, perhaps even subversive socialism. They counselled Gall to keep such opinions to himself. But the father of phrenology refused, and in 1802 packed his topographical charts of the brain and went to Paris.

Among those whom Franz Gall left behind in Vienna were two ardent phrenological disciples. But both Josef Karl Rosenbaum, a minor government functionary, and Nepomunk Peter, a burly Viennese prison guard, suffered sorely from a lack of skulls to work on. They tried to make do with the occasional low-class noggins that Peter could coax from the hangman, but neither of them was satisfied.

Then, on May 31, 1809, the "darling of Austria," Franz Joseph Haydn, was laid to rest. By the next day these two phrenologists had become enthralled by a magnificent idea. Here was a unique opportunity to prove Gall on the head of a *homo superior*, a blazing meteor in the midst of so much mediocrity. Here was a chance to pry into the deepest secrets of that genius who had written 150 symphonies, 77 string quartets, 54 sonatas, 16 masses, 3 oratorios, and Heaven alone knew how much minor church music! With high hearts and a sharp knife, Rosenbaum and Peter crept into Hundsthurm churchyard and respectfully removed Haydn's head for study.

Their findings proved that beneath all the sand of Gall's speculations, there was, indeed, a pearl. According to Rosenbaum's notes, "Papa" Haydn checked out as a recognizable phrenological type: a combination Sanguine-Bilious with harsh features, firm muscles, probably large lung capacity (hadn't he been a boy soprano for years in St. Stephan's choir?), and a sturdy body structure. Haydn's well-known jollity and love of practical jokes jibed very nicely with well-developed Bumps of Benevolence and Mirthfulness. His simple peasant's piety was accounted for by a regular super-Bump over the Organ of Veneration. And his superb musicality showed in the Tune and Reasoning Bumps around his temples as clearly as the evidence of spread adenoids at his nose!

Haydn's skull had long since been cleaned, bleached, and honorably laid to rest in a little, gold-encrusted box when his former patron, Prince Esterhazy, discovered its theft. Eleven years make an icy trail, but Rosenbaum had once served as Esterhazy's secretary, and that slight circumstance finally directed suspicion towards him. Suspicion was enough for the indignant Esterhazy. When Viennese police declined to search Rosenbaum's house and impound what they might find, the prince hired a gang of bravos who chose midnight for their raiding hour.

When the first knocks thundered against his door, Rosenbaum knew what was up. He had known ever since the Prince's imported Hungarian sleuths had begun asking questions about him, and he was prepared. He removed the skull from its hiding place, half roused his snoring wife, and thrust the skull into her billowing nightclothes, where it was amply protected by the modesty of the period and her own dimensions. "I will let these *schweinerei* in, but I will make them understand that you are very ill," Rosenbaum whispered rapidly. "I doubt that even they would search a lady's bed while she is in it. But don't get out on any account, you hear?"

Frau Rosenbaum lay fastened to her goosedown pillows while the search raged around her. She quivered in helpless fury as the raiding party in its zeal up-ended furniture and broke china. As soon as it was quiet, she opened her eyes, pulled back the covers she had modestly clutched over her nightcap, and assessed the damage to a pfennig in one flashing glance. "Who," she screeched, "will pay for this?" "Prince Esterhazy will," said her husband. "But he doesn't know it yet."

The Prince, however, was not long in finding out. After repeated failures in searching Rosenbaum's house, and Nepomunk Peter's, and the neighbors of both for several blocks around, he came to the reluctant conclusion that he would have to talk money to these thieves. He sent a man to Rosenbaum to inquire the price of returning Haydn's head. Rosenbaum named a sum in florins that made the emissary blanch and hesitate to go home. But Esterhazy agreed to pay it, provided there was delivery of the skull first.

The next morning he received a neat package and in it, a neatly cleaned skull. Hastily, he held the thing against the light, and half-squinting, attempted to mold his friend Haydn's features over the bare bones. But could that flat plane have supported the composer's craggy cheek bones? And where would the famous high, mild forehead fit on this short, cramped skull? No phrenologist but no fool either, Esterhazy returned the fraud to Rosenbaum with a sardonic, "Haydn's head, please. Try again."

Rosenbaum replied with another skull, and even to Esterhazy's eye, this one passed the test of memory and mental image. Yes, Esterhazy would keep it. But he would not pay Rosenbaum that ridiculous asking price—would not pay him at all, in fact. A few well-chosen words to the wise about the Austrian Government's undoubted interest in the original theft of the skull from its proper owner—*nicht wahr?* Rosenbaum made no further move or protest.

Another reason for his curious quietude was revealed some years later in the lawyer's office where doughty Frau Rosenbaum sat waiting to hear the reading of her late husband's will. One proviso directed that a certain gold-encrusted box, together with its contents, be given to friend Nepomunk Peter for the balance of his lifetime. One condition: after Peter died, his survivors must give the box to the Vienna Academy of Music.

The condition was not met. Something about that box seemed to inspire all its owners with a fierce spirit of perversity. Frau Nepomunk Peter, for example, when her husband "turned up his toes," ignored these instructions and presented the box to her family doctor—just possibly in return for favors rendered. When the doctor died, his will bequeathed the box to a certain celebrated anatomist colleague, Dr. R. Of course, there was still that original provision about the box getting to the Academy of Music, but no one paid attention to it, least of all the anatomist Dr. R. In a scandalous instance of professional bias, he willed the box to the Pathological Museum of the University of Vienna. His heirs, for once, saw that it was delivered.

They should have kept it in the family. Word of the old bequest reached the papers, and roused the Esterhazys, who had been so dubious about their own "Haydn's head" that they had never buried it with the body. Immediately they protested that they were the real owners of the Pathological Museum's prize. The Museum stood firm. Both sides hired squads of lawyers and took the case to court.

The judge listened attentively, and at the end his verdict displayed Viennese logic at its finest. In a voice as

(*Continued on page* 33)

36th ANNUAL CONFERENCE OF CIVIC CONCERT SERVICE

Top row, l to r: violinist JULIAN OLEVSKY, *Civic Representatives* RAE SINCLAIRE *and* BOB MISENHEIMER, *and soprano* REBECCA RADCLIFFE. *Bottom row: soprano* MARLYS WATTERS *and Regional Director* DOROTHY VAN ANDEL. *Photos by Balakar-Cosmo*

CIVIC MUSIC entered its 37th year on January 7th, when the field force of Civic Concert Service gathered in New York City for their annual conference. Eight extremely active days and evenings were spent in laying groundwork for a new year of service. In addition to the business sessions, held daily in the Colonial Room of the New York Athletic Club, there was a full schedule of social gatherings, plays and concerts.

The initial business session was opened by Luben Vichey, president of Civic Concert Service and National Artists Corporation. He also presided at a number of subsequent meetings later in the week. In his opening remarks, he emphasized the importance of keeping step with the expanding national economy.

"I am here to congratulate all of you on what has developed into Civic Music's finest year," Mr. Vichey stated. "Not only have you organized more new Associations than in any year since Civic Music's inception—but you have done a beautiful job of maintaining existing Associations at their highest level of success. There is obvious realization throughout the country, at a time when many local, independent sponsors are facing grave difficulties, that the greatest security lies in the non-profit, co-operative plan under which Civic has operated for more than three decades."

Other business sessions were under the direction of Harlowe F. Dean, Executive Vice President; George W. Fowler, Vice President in Charge of Operations; and Robert H. Kuhlman, General Field Manager.

Of special interest to the executives and representatives were reports from various sections of the country on Civic's first year of operation under the regional plan. The consensus was that regionalization had established itself as an efficient form of operation and that, with the experience of the initial year to fall back on, it would prove even more successful in the future.

Social events of the conference included buffet dinner parties given by Blanche Thebom and Claramae Turner. The representatives were guests of S. Hurok at luncheon at the "21 Club". Mr. and Mrs. Vichey entertained the representatives and leading figures in the musical world at cocktails and buffet in their home on upper Fifth Ave.

Top row, l to r: PHIL TIPPIN, *Manager of NAC's Lecture and Special Attractions Division, pianist* GEORGE FEYER, GERARD SEMON, *Vice President of NAC, and contralto* CLARAMAE TURNER.

Bottom row: Regional Director JAMES BROWNING *and* MARIANNE SEMON, *Vice President of NAC.*

L to R: Impresario SOL HUROK, *soprano* ZINKA MILANOV, LUBEN VICHEY, *President of NAC,* MRS. VICHEY, *and Executive Vice President* HARLOWE DEAN.

Top row, l to r: bass-baritone NICOLA MOSCONA *and Representative* HELEN SNYDER. *Bottom row: soprano* ROSINA DA RIMINI, *violinist* AARON ROSAND, *and Civic Representative* HAZEL MOORE.

MAESTRO

HOWEVER rich a language is in its power to communicate, there comes a moment when all of its resources fail to convey the feelings which cry for expression, yet which find no proper way. This is such a moment, for Arturo Toscanini has gone and the world has lost him to History. Not that History does not richly deserve Maestro, for it has waited patiently beyond the normal span of time allotted to mankind to welcome this giant of music, but none-the-less, we of the world had selfishly imagined that we could keep him forever. And now reluctantly, in deepest sorrow, we exchange the physical man for the myriads of memories, the legends, and the legacy of example in his dedicated life.

For his was a dedication of honesty, blessed with a genius of such enormous capacity that the mind of the world could not begin to grasp the meaning of it, contenting itself to let his name symbolize Music.

His was a dedication of perfection, and his vigor burned like a white-hot flame in his perpetual quest for truth in music, and the world grew rich with new and wondrous experiences as his baton marked his conques' of the mysteries in score and sound.

His was a dedication of self-abnegation, ignoring the inner man except as it functioned completely as a dynamic force for revelation of music as he believed it should be. Yet, enigmatically, his own life assumed a stature of such proportions that he overshadowed all. and the unsought fame which the world thrust upon him made the Toscanini name a hallmark, unique in its distinction and permanent in its values.

His also was the dedication of determination, and in this life-long struggle he allowed neither governments nor men to challenge his right to act as he believed, not alone seeking the truth that it might set him free, but freeing the very truth itself so that all might share.

How did it happen and why did it happen? These things we cannot know, for man must ever view "as through a glass darkly" the mystery achieved by Divine magnificence. It is enough for now to know that he lived, and that by his life humanity was blessed.

It was a rare privilege for many of us to be associated with him in one way or another. Yet strangely, I think, though most of us stood in awe of him as one might stand before a temple, we did little more than acknowledge and respect his genius, and were never overwhelmed by it. For he had the gift to put us all at our ease and to expect the best from us without making it seem that we were doing it just alone for him. Rather, it seemed the natural thing to do what he wanted done, for we knew it would be the best way to do it.

To most of us, this god-like figure which the world of music revered was simply our friend, our Maestro. O'hers might spend their time adoring and worshipping Toscanini, if they chose. We were busy helping to make his plans materialize, trying to fulfill his every desire. It was enough for us to be the smallest part of it all, knowing that whatever fine and great came of it, he would share with us as always. Our lives changed, however, for he became a part of us and we became a part of him. It was his way.

I think he never fully knew nor ever was aware of what his life meant to others. Perhaps this personal story may exemplify in part just what I mean. We were together one day in Ricordi's in Milan. As we walked through this vast music publishing house, Maestro turned to the guide and asked a simple question, listened attentively, and thanked the man for his answer. As we continued our walk, I looked at the guide. He was no longer the same person he had been when we entered the store. He had spoken with Toscanini, and I could see in his eyes that feeling that has come to so many of us. He had discovered the truth of Maestro—love of humanity.

Our sorrow will continue, yet we will live, filled with the inspiration of his memory. He so often said in his dedication to the composer that "one must go through and beyond the pages of the music and find the man." Perhaps this was one of his secrets, knowing that the music itself was a distillation of the man who wrote it and, as such, revealed the truth he so constantly strove for. But whether or no, it can be one of our secrets as we search through the heritage of recordings he left behind, learning his own truths as he revealed them bar by bar in the music he performed.

As musicians, we must rededicate ourselves to the art to which he gave so much of himself.

DON GILLIS

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NEW YORK CONCERT AND OPERA BEAT

ABOVE: Principals in "Met's" restaged Das Rheingold. *Left to right:* HERMAN UHDE *as Wotan,* MARIQUITA MOLL *as Freia, and* NORMAN KELLEY *(debut) as Mime.*

LEFT: A scene from Das Rheingold. *Left to right:* MARIQUITA MOLL *(Freia),* BLANCHE THEBOM *(Fricka),* JAMES MCCRACKEN *(Froh),* RAMON VINAY *(Loge),* ARTHUR BUDNEY *(Donner), and* HERMANN UHDE *(Wotan).*

Photos by Louis Mélançon

METROPOLITAN OPERA

"La Perichole", Dec. 21, E—It is as if the Metropolitan had let its hair down, and, to be sure, if the revered old company operated as a Broadway theatre it would have a hit on its hands. The question has been raised by some critics as to whether Offenbach's frothy "La Perichole" belongs on the boards of a serious opera house. This reviewer is pleased to report that the building was not damaged, and in fact the full houses attracted to the *opera bouffe* have reacted with great enthusiasm. The first performance introduced the holiday season for us, and we found all of the glitter and dazzle in order.

The production, in the hands of actor Cyril Ritchard, was excellent theatre. He also delivered in the role of Don Andres, The Viceroy of Peru, but we would prefer discussing only his acting and directing abilities. No one really expected him to be able to sing anyway. It was also debut evening for conductor Jean Morel. This fine conductor is stage- *and* pit-wise. One could not have asked for cleaner playing from the Metropolitan Orchestra, or more perfect coordination between pit and stage. Add to the Ritchard and Morel collaboration an imaginative—even modern—English text by Maurice Valency and stunning sets and costumes by Rolf Gerard and you have everything you need for "Perichole" except the singing.

Fortunately the management supplied those too—and singers who were stage-wise. Patrice Munsel as La Perichole and Theodor Uppman as Paquillo were a delight to both ear and eye as the Lima, Peru, street singers. They were perfectly matched in these roles around which the story revolves. In fact, rarely have we seen a more ideally cast opera—all right, "operetta," if you prefer. Ralph Herbert, Paul Franke, and Lorenzo Alvary all added a great deal to their comic roles. Even the Corps de Ballet seemed to be in better-than-average form, and the dancing of Geoffrey Holder was again spectacular. The whole dazzling affair put all in a fine holiday mood.

G.W.

"Carmen," Dec. 27, E—The first "Carmen" of the season brought to the podium Dimitri Mitropoulos as conductor, and on stage a familiar cast headed by Rise Stevens in the title role with Richard Tucker as the deluded lover. George London was, we believe, singing his first Escamillo in some time and a very gorgeous dynamic figure he made. The traditional tale attached to this opera informs us that the score was not well received until an alert conductor doubled the speed of the Overture and imparted a brilliance that has never been lost. So, when eminent and erudite Mr. Mitropoulos indicated a reading emotionally warm but somewhat lacking in the precision and fast beat of former directors, he gained atmospherically but dimmed the sparkle.

Rise Stevens is one of the best of the current Carmens. She never vulgarizes her role but is always the alluring, unpredictable gypsy girl. She used her notable voice on this occasion with significant color and one felt that the "gear shifts" in scale were mainly for reasons of characterization. Tucker's beautiful tenor voice was telling and had at times a soaring, luminous quality. Like most of the dramatics, he hesitates to utilize his pianissimos. London made a plausible Escamillo and he sang with glowing tone and musicianly impact. Lucine Amara, the Michaela, made the most of a somewhat pallid assignment. The tessitura of the first act duet did not lie well for her, but the star aria was well sung and, as usual, stopped the show. Norman Scott was a commendable Zuniga, and the supporting roles were capably handled by Heidi Krall, Margaret Roggero, George Cehanovsky, and Alessio De Paolis. All in all, a good show.

M.C.

"Arabella," Jan. 7, E — Two seasons ago when "Arabella," Richard Strauss' last cooperative effort with Hugo von Hoffmansthal, was first presented on the stage of the Metropolitan Opera we quoted from a letter of the librettist

who stated that "music drips from the fingertips" of the composer. This year's revival, a glorious performance with a cast difficult to equal anywhere, confirms Hofmannsthal's contention. The score sings and dances throughout. Even if the inventive power of the composer at times is not the strongest, the highlights of the work, like the duet between Arabella and Zdenka, Arabella's monologue in Act One, the duets between her and Mandryka in Act Two and Three make us aware what our musico-dramatic theatre lost when Richard Strauss passed on. Needless to say, the orchestration is superb, and one can rightly say that Mr. Leinsdorf returned triumphantly to the conductor's desk which he left a decade ago. He kept the right balance between stage and pit at all times, and had the sprightliness for the rhythmic bounce of this music, and the long breath for its lyric outpourings. John Gutman's English adaptation of the libretto again proved its usefulness, and the audience had a good time in being able to follow the action, sung in their native tongue.

On stage was a stellar cast. Lisa della Casa in the title role surpassed herself. She was everything composer and librettist must have dreamed about when writing this part, and in appearance, histrionics, and singing *was* Arabella. A masterly effort. On the same high level of achievement was George London as Mandryka, whose strong personality and beautiful vocal delivery cannot be praised enough. Hilde Gueden as Zdenka joined the roster of exquisite peformances with her characterization of the part, and Jon Crain, a newcomer to the Metropolitan and singing the role of Matteo for the first time, did himself proud. Ralph Herbert as Count Waldner gave a humorous and convincing portrayal of a degenerate Austrian aristocrat, and Martha Lipton as his wife, a rather loose lady, was equally persuasive. As the three suitors of Arabella, Messrs. Carelli, Harvuot, and Davidson gave color to the ball scene of the Second Act, while Laurel Hurley incarnated Fiakermilli, a rather puzzling character of Hofmannsthal's invention, not only with great taste histrionically, but sang the very difficult coloraturas of this rather ungrateful part with great aplomb. As a fortune teller, Thelma Votipka, the ever-so-dependable member of the Metropolitan ensemble, was absolutely right.

Herbert Graf's stage direction, supported by the glamorous settings and costumes of Rolf Gerard, moved the excellent ensemble with imagination, taste, and a strong feeling for the historic and local color and atmosphere reflected in the libretto and the music.

H.W.L.

"Das Rheingold," Jan. 18, E—Welcome, Stranger! was the feeling of this reporter as the "Rheingold" strains introduced the first of the Nibelungen Ring cycle, bringing back to devoted Wagnerians and general music lovers scores too long absent. We have witnessed quite a few productions — the time the Rhine backed up and flowed the wrong way, the time Alberich lost all his hirsuteness, the several performances when friends were making debuts and all their students flocked to the standee posts to applaud, and of course the great performances when this magnificent music and voices to match swept the audience into the weird world of the gods and half-gods, and one could only wonder at this vast creation of one composer, small in stature but world shaking in genius.

This particular "Rheingold," under the inspirational direction of Fritz Stiedry, had been staged to gather all possible subtleties from the libretto and to invoke all possible audience approval. The Metropolitan has learned to borrow from successful innovations of the Broadway stage. And so we viewed Rhine Maidens who actually appeared to swim and sing as they taunted the dwarf Alberich (ably enacted by Gerhard Pechner). These were ballet-trained girls who were swooped through the liquid scene by the same trapeze arrangement that enlivened Broadway's "Peter Pan." (Mirrors could do it too. Wonder if they've been tried.) It must have been far more comfortable for Mlles. Heidi Krall, Rosaland Elias and Sandra Warfield, who sang from a fixed position while the swimming Maidens, their alter egos, pantomimed.

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In the cast, Hermann Uhde was a stately, sonorous-voiced Wotan; Blanche Thebom sang with smooth style as Fricka; Ramon Vinay came back to the stage as a supple Loge flickering with fire facets; Jean Madeira's contralto made luscious in tone a sombre, foreboding Erda; Mariquita Moll was the beauty of the evening as Freia, goddess of Youth; and James MacCracken partnered her well as Froh. Arthur Budney struck powerful blows as Donner, and the two Giants were Kurt Boehme (nice Fasolt, who gets killed in the first of the Ring Series) and Deszo Ernster, the Fafner, who will star again, though briefly, in the coming "Siegfried." (The wicked flourish!) The telling debut of the performance was made by Norman Kelley, tenor, in the role of Mime. His characterization was admirable and he was vocally distinctive and histrionically astute, which for a "first" on the great stage of the 39th Street edifice is no small achievement.

Some Wagnerians find "Rheingold" merely an introduction to the Ring, which gathers in immensity and drama as it develops. But I happen to like the score, the first announcement of the themes, and the almost childlike fairy tale atmosphere of the whole. Although carpers may call it old-fashioned, I also like the persuasive freshness of the music, which at this hearing was conveyed enthusiastically by the orchestra (a bit too much so by the brass) and capably sung. As a whole, the average of voices was not "great," though all were competent and well schooled, and several came through with real beauty. That there is an audience for The Ring was shown by the audience endurance (no intermissions) and applause. It is our hope that the Metropolitan will continue to stage these works with as much as is permissible of Wagner's own ideas. They are in a romantic-legend category that can never be heightened in effect by modernization. M. C.

"Die Walkuere," Jan. 11, E—The least perceptive listener to the Metropolitan's "Die Walkuere," its first in three years, could scarcely deny Mrs. Wagner's boy Richard a whopping talent for the lyric theater. For with a cast offering such entirely possible risks as four debuts—two principal ones—and a conductor, Dimitri Mitropoulos, essaying his initial "Walkuere" at the Met, Richard Wagner communicated always, no matter what the going.

Naturally, he communicated all the more when his vicars in all departments of the production themselves did so. And this is the place to say that all relatively unknown quantities generally functioned well, and that some of the known ones outdid themselves. Following a longish spell of work not too clearly defined, the opera began to take shape, sparked by what was eventually to become a sizable conflagration at the conductor's desk.

Specifically, the Sieglinde, sung by Marianne Schech, and the Siegmund,

by Wolfgang Windgassen, were quite tardy in getting into their roles. These two artists, both of high European repute, were obviously feeling their way vocally, as well as histrionically. Even so, by means of one sign or another, one could not fail to note a professional air about them, alien surroundings or not. Mme. Schech does possess the voice for the role, the top voice, particularly. And Mr. Windgassen, for all the lusty and musically well-behaved singing he later did, is not, apparently, a true Heldentenor. Both performers looked and moved well about the stage, but it will take some more encounters with them to render a fuller evaluation of their abilities.

The great figure of the occasion was Otto Edelmann's Wotan. The majesty and dignity of his carriage, the nobility of his singing, made of the harried god a memorable portrait. He was simply magnificent in his scene with Bruennhilde, embodied by Margaret Harshaw. This artist, by the way, sang with the gusto and warmth now expected of her, though there were a few minor falls from vocal grace. An impersonation of exceptional force was that of Fricka by Blanche Thebom. And Kurt Boehme did his portrayal of Hunding no little benefit by refusing to become involved in the indecision that had marred the early part of Act I.

For the rest, the Valkyries sang opulently and with a musicianly finish. Among them were the other two newcomers, Gloria Lind and Carloatta Odrassy. R.B.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Bernstein conducting, Dec. 20, E.—Leonard Bernstein continued his guest tenure with the Philharmonic Orchestra by offering a purely orchestral program of great variety. He opened the bill with Cherubini's Anacreon Overture which was followed by Hindemith's "Mathis der Maler," the symphony the composer excerpted from his opera of the same name and which has become one of the most weighty repertory pieces of contemporary concert literature. The placing of the Cherubini score before the contemporary work made it sound like an introduction to the much later composition. "Mathis der Maler" was interpreted by Mr. Bernstein with great insight, the orchestra following his intentions with careful attention.

The second half of the program was given over to Tchaikovsky's "Pathetique" Symphony. This work finds Mr. Bernstein on common ground. Sensitive to its nostalgic and heroic elements, he gave it a reading which was stirring yet at the same time letter-perfect. H.W.L.

The Little Orchestra Society, Dec. 21, E.—For the sixth successive season, and for the second time in Carnegie Hall, Berlioz' "L'Enfance du Christ" was presented by Thomas Scherman and his Little Orchestra. It was a performance to be remembered, for under Mr. Scherman's skillful and sensitive direction, the tenderness, dignified simplicity, and grandeur of the score were beautifully realized.

Leopold Simoneau, tenor, who again sang the important part of the Narrator and the smaller assignment of the Centurion, was outstanding vocally and artistically, while Martial Singher, who also has been heard each year, assumed the dramatic role of Herod as well as that of the more gentle part of Joseph, singing with smooth vocalism and interpretive expressiveness. Newcomers to the solo cast were Frances Bible, mezzo-soprano, who sang effectively as the Virgin Mary, and Kenneth Smith, bass, who negotiated with sonority several of the smaller parts.

The orchestra was well integrated and Margaret Hillis' American Concert Choir provided a well-blended singing ensemble. L.C.

N. Y. Philharmonic-Symphony, Kostelanetz conducting, Dec. 22, E.—A sold-out house confirmed again the drawing power of Gershwin's music, of which Mr. Kostelanetz conducted "An American in Paris," "Cuban Overture," and "A Symphonic Picture" arranged by Robert Russell-Bennett from "Porgy and Bess." Mr. Kostelanetz is renowned for his interpretation of this music, and with the excellent orchestra lived up to his reputation as one of the finest interpreters of the great tunesmith's works.

As an added attraction, Prokofieff's "Peter and the Wolf" received an excellent rendition with John Daly as narrator. Mr. Daly was successful in this venture, as he is as master of ceremonies on his own TV show "What's My Line?" H.W.L.

N. Y. Philharmonic-Symphony, Bernstein conducting, Dec. 27, E.—Handel's "Messiah" was the order of the day. With Adele Addison, soprano, Russell Oberlin, countertenor, David Lloyd, tenor, William Warfield, baritone, as soloists, and the Westminster Choir (Dr. John Finley Williamson, director) in the choral assignment, Mr. Bernstein had excellent helpers for the realization of his concept of the work. He interpreted the score — and there is every reason to believe that he is right in this — as an ecclesiastical opera. Consistent with this opinion, he performed the work and arranged the sequence of numbers in accordance with their dramatic meaning.

It is the job of musicologists to argue whether this is justifiable or not; for a musician in this case, the end justifies the means, and since the performance was highly successful and enjoyable, Mr. Bernstein should be given absolution for anything he may have done in violation of historical tradition or against the rules of musicology. "Tradition is slovenliness," Gustav Mahler once remarked. I prefer an untraditional performance of vigor and freshness to one that adheres to the letter, which is a bore. Mr. Bernstein used the edition published by Ebenezer Prout in 1902. It demands apparently a small orchestra and clarinets, though this instrument was not Handel's. Mr. Bernstein also divided the work into two parts, where it usually is given in three; but this too was effective, for the Christmas and Easter sections thus fell in place nicely.

Adele Addison sang with great tonal beauty, and her aria, "Rejoice greatly," was one of the highlights of the evening. Russell Oberlin is an astounding musician, and his phrasing and musical delivery were immaculate. The other soloists, David Lloyd and William Warfield, lent their fine musicality and vocal resources to their efforts. The chorus was trained with care and performed with delicacy and spirit. The ovation was well deserved. H.W.L.

The Jubilee Singers, Dec 28, E—Nearly 90 years of musical history lie behind the group titled The Jubilee Singers, making their first appearance after an absence from the New York stage of several seasons. During this time, the Singers have toured extensively up and down the world wherever concerts are given. The present ensemble includes Sterling Hatchett, George Goodman, Seth McCoy, James Wilson, James McFerrin, Andrew Frierson, with Donald Jackson, accompanist, and Mrs. James A. Myers, director. Mrs. Myers has been in charge of the Jubilee Singers for 35 years.

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The Singers chose to add for this recital an instrumental accompaniment for some numbers, using 30 members of the New York Philharmonic Symphony led by Franco Autori. While this ensemble seemed unneeded, orchestral playing of the First Symphony by William Boyce was pleasant to hear. On the vocal side, all of the voices are excellent. Some pointing-up seems indicated for a couple of the singers, but the blend is fine.

We did not feel that Carnegie Hall was the happiest setting for the subtle and delicate nuances of the spirituals —the most poignant are always the quieter ones—and some of the simple eloquence of the underplayed climactic effects was lost in the large hall. The voices carried well and there was no limitation of style and power when permitted. But a smaller auditorium would probably have yielded a more stirring communication between Singers and audience. The Spiritual singing was so admirable that one could wish the whole program had been held rigidly to the songs and larger works of this type. While several of the singers seem operatically gifted, the interpolated excerpts from standard scores, such as Bizet's "The Pearl Fishers," interrupted the flow of exceptional artistry in the Spiritual field. M.C.

Philadelphia Orchestra, Ansermet conducting, Jan. 1,—Ernest Ansermet, the famed Swiss conductor, and the Philadelphia Orchestra are a combination difficult to beat. Mr. Ansermet, noted for his searching mind, which is luckily combined with a warm heart, and a musicality matured like old wine, gives interpretations of intrinsic beauty and elating expressiveness. Even a second-rate piece, like Wagner's "Faust" Overture, in which one notices the lion's claw but not the fully developed mastery of later years, under his baton becomes a worthwhile musical experience. Honegger's Symphony No. 3 for large orchestra ("Liturgique") is a problematic work. Its three movements have subtitles borrowed from the Catholic Mass. The brooding and pessimistic score, which only brightens on the last few pages, was conducted by Ansermet with a deep understanding for its intellectual and emotional implications, and was played by the responsive orchestra with careful attention to every nuance he called for.

The second half of the program offered two compositions of Ravel, a great favorite of Mr. Ansermet. They were the "Mother Goose" Suite and the choreographic poem "La Valse." The Suite was interpreted and played with an imaginative beauty which was sheer magic. "La Valse" Ansermet took slower than one is used to, but in doing so he achieved a plasticity of orchestral texture that was unsurpassable and a dramatic impact of rare excitement. H.W.L.

N. Y. Philharmonic-Symphony, Leonard Bernstein conducting; **Alexander Brailowsky**, pianist, Jan. 3, E—There is a danger in watching Bernstein conduct a concert. His movements are a fascinating ballet which embody the sound exactly. Yet this power, physically stated, seems to reach the men in the orchestra, for their playing was remarkably responsive in Haydn's Symphony 102 in B-flat—light, deft, and springy in the fast movements, melting in the slow. Bartok's "Music for Strings, Percussion and Celesta" was given a high-tension performance that perfectly caught its haunting atmosphere. Rachmaninoff's Piano Concerto No. 2 was less successful. The orchestra played with the singing passion which suits this work. One horn passage was played with exceptional eloquence. But Mr. Brailowsky, for all his sensibility and musicianship, performed with a thin tone, and tended to let mechanics seem more important than music, especially in the fast passages. K.H.

Symphony of the Air, Markevitch conducting. Jan. 4, E—To attend the program which Mr. Markevitch had devised for his New York debut was like going to a delicatessen and asking for the most outlandish imported delicacies. Therefore, though one had the

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occasion to admire the conductor's technical supremacy, one had little opportunity to reach final judgment on his musical and interpretative acumen. He impressed with his clear beat, which forced an orchestra no longer the most precise instrument to as much accuracy as one has heard since it ceased to be a regularly rehearsing ensemble under Toscanini. Still, there were moments, especially in Stravinsky's "Sacre du Printemps" and the "Musikalische Opfer" by Bach (in Mr. Markevitch's realization for orchestra), in which this lack of ensemble spirit was lamentably absent. One can only hope that this orchestra, if it wants to continue its arduous career, will secure for itself a taskmaster of Mr. Markevitch's precision.

The concert opened with Bach's "Musikalische Opfer," which the master wrote as a piece which should be read as a final example of contrapuntal art and which in performance, even if the orchestral version is done with as much knowledge and tact as that of Mr. Markevitch, becomes boring after a short while due to its academicism and lack of contrasts.

To balance it, Mr. Markevitch programmed as his second number three less-known works by the young Verdi, which in the best case can count as proof of his keen sense for melody—not the most refined—and rhythmic aliveness. The three pieces, the Introduction to "Joan of Arc," the Ballet Music to "Macbeth" and the Overture to "Sicilian Vespers" were played with gusto, but amazingly little warmth in the melodic passages, with brilliance, not fire.

After intermission, Mr. Markevitch led the orchestra in Stravinsky's "Sacre du Printemps." This work, which is now 44 years old, is still as provocative as it was when played on the historic March 29, 1913 at the Theatre des Champs Elysees in Paris under the baton of Pierre Monteux, creating a memorable *scandale*. It is barbaric music, crude but utterly exciting, and of an unbelievable mastery in its orchestral tapestry. Mr. Markevitch, for whom this piece is a *specialite de la maison*, drove the orchestra to uncommon heights of achievement, but even this was not enough. There were a few spots which, even without a score, were easily recognizable as "dangerous corners." But, the performance created great excitement among the audience and caused an ovation for conductor and orchestra. H.W.L.

N. Y. Philharmonic-Symphony, Bernstein, conductor-soloist, Jan. 5, E—In addition to Haydn's Symphony No. 102 and Bartok's Music for Strings, Percussion and Celesta, Leonard Bernstein appeared as soloist in Ravel's Concerto for piano and orchestra in G Major. This work fits Mr. Bernstein's talent like a glove. The electricity of his sense for ringing melodic line is beautifully shown in his playing of the second movement, which is an improved edition of the magnificent "Pavane pour une infante defunte." Technically, the concerto seems to hold no difficulties—though they are fiendish—for this soloist, and his coordination of solo instrument and orchestra was perfect. He received a well-deserved ovation, then closed the concert with his inspired reading of Tchaikovsky's Overture Fantasy "Romeo and Juliet." H.W.L.

Boston Symphony Orchestra, Richard Burgin conducting, Jan. 9, E—The Boston Symphony presented a substantial program of three masterworks: Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," Beethoven's Symphony No. 5, and the Symphony No. 5 by Shostakovitch.

Richard Burgin, an outstanding nonflamboyant type of musician and conductor, gave to the music of the various scores an impressive interpretive reading. The orchestra also gave its usual splendid exhibition of smooth and sophisticated playing throughout the evening.

The "Fantasia" was performed by the strings with a beautifully integrated singing tone, while the playing of the Beethoven Fifth was traditional. The Shostakovitch Fifth, a work of breadth, power, and gentleness, was executed with commendable zeal and a flair which brought out its many facets of color, lyricism, and brilliance. L.C.

N. Y. Philharmonic-Symphony, Igor Stravinsky conducting, Jan. 10, E—A packed and enthusiastic house paid tribute to today's best-known living composer in a concert devoted to his own works and conducted by himself. The program opened with the first New York performance of Stravinsky's Choral Variations on Bach's Christmas Song, "Vom Himmel hoch da komm' ich her," with the Westminster Choir singing contrapuntally against an ensemble of 27 instruments, deployed into four carefully separated groups—brasses, woodwinds, strings and double basses and harp. This work was gently pungent and flowing, blending antique baroque flavor and clarity with subtle modern dissonance. In conducting the Suite from "Petrouchka," Stravinsky showed that he prefers tempered dynamics, comfortable tempos, and dry clarity. All parts were kept simultaneously equal: ostinato bass and melody, and the tonal weights of each instrumental group. The composer does not use crescendos or diminuendos: the sound is served up in solid blocks. This gives his music a clear, dry quality which sets it apart from those modern composers who "lay on" with orchestral virtuosity. Although we feel that both ways of playing the piece are implicit in the score, it was interesting to hear the work the way the composer—at 75, at least—wants it. The program closed with "Persephone," a Melodrama by Andre Gide for Narrator, Tenor, and Chorus. Vera Zorina made a lovely looking and dramatically credible narrator, and Richard Robinson sang the tenor role, better at the end than at the beginning. The piece fuses the composer's later neo-classic sparseness with his early romanticism. It is, perhaps, too long for its substance, but it was a consistently interesting experiment. The program by no means showed the composer's full accomplishment, but the ovation that followed paid full honor to the distinguished musical output of more than half a century. K.H.

Ruggiero Ricci, violinist, Jan. 11, E—In a concert high in quality from beginning to end, Mr. Ricci played every phrase, no matter how brief, as if it were a passionate aria. This approach was especially effective in Bach's unaccompanied Partita in D Minor, which was free, flowing, liquid in tone, yet always accurate and rhythmically precise. The least effective playing of the

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evening was in Beethoven s Sonata in A Minor (Op. 23), where some of the melodies on the bottom string began roughly and vanished under the piano's rumbling. But Vivaldi's Praeludium was warm and rich, and Peter Mennin's Sonata Concertante, in its first New York performance, was a stunning piece brilliantly performed. It has virtuosity and climax in the first movement, fearless romantic legato in the second, and whirling dervish excitement in the closing movement. Artur Balsam accompanied ably in this work demanding virtuosity, as he did elsewhere. Paganini's showpiece, "Nel cor piu non mi sento," had the packed house gasping with admiration at the fireworks. It was to Mr. Ricci's musical credit that he put only one such circus piece on his program, and it was twice the fun for following so much truly worthwhile music, handsomely played. K.H.

Boston Symphony Orchestra, Richard Burgin conducting, Jan. 12, A—Stepping out of his regular role of concertmaster, Mr. Burgin conducted his colleagues in a program divided between four short French works by Honegger, Debussy, and Ravel, and Mahler's Fourth Symphony. Mr. Burgin is an honest, direct, and unmannered interpreter, with a four-square understanding of the style and musical substance of every piece. He saw to it that Ravel and Debussy were clear and controlled, and did not use their music for a self-display of temperament, as so many conductors do. It was a pleasure to watch a conductor who dispensed with the antics and stuck to solid music-making. He managed to give Mahler's symphony its quality of melting romanticism without sentimentalizing it. Nancy Carr sang the soprano part in the last movement with perfect pitch and wonderful richness of tone. K.H.

The Philadelphia Orchestra, Pierre Monteux conducting, Jan. 15, E—Despite a raging blizzard outside, the house was filled with loyal subscribers and admirers of Monteux, who rewarded the bold, the brave, and the frostbitten with his magnificent music making and endearing charm. He comes on stage like nothing so much as a genial walrus whose whiskers you want to tweak, just to hear him laugh. But there is no nonsense when the music starts, as it did delightfully with Stravinsky's reconstruction of Pergolesi tunes, called "Pulcinella," which are touched with Stravinsky's own penetrating intellect and special magic. Then came Brahms' Second Symphony in one of the loveliest, most limpid, and most serene readings we have ever heard, all as vernal as anyone could wish for on a winter night. In the Allegretto grazioso, the strings were especially fine as they swung out a long, lilting phrase as a young girl might swirl out her taffeta at a dance. Monteux kept things moving, but never hurried anything or forced an effect. He was bravoed from the floor and applauded, not with beating bows, but by the respectful bare hands of his men. We fled, glad and glowing, into the snowstorm, confident that Debussy and Wagner, after intermission, would be in good hands. K.H.

TOWN HALL

American Opera Society, "Medea," Dec. 18, E—There is one regrettable factor in the performances of the American Opera Society; they are completely sold out so far in advance of the season that tickets for these magnificent evenings of music are impossible to secure. We feel that music lovers everywhere would profit in hearing these rare scores and fine presentations. "Medea," the Cherubini opera that has withstood a century and a half of change and experiment in lyric drama, was nothing short of sensational when revived by Arnold Gamson and his group last season. It was even more powerful when re-heard on this occasion. Eileen Farrell, who possesses one of the great voices of our time, has strengthened her interpretation and vocal delivery of the title role. She was able to "play" her voice with the precision and nuance of a fine instrumentalist and her singing was flawless and memorable. Seconding Miss Farrell was Martha Lipton, who sang the role of Nuris with tonal beauty and dramatic impact. Eva Likova agreeably voiced the supporting part of Galuce, and the male section included soloists Albert Da Costa, variable as Jason, and Miroslav Cangalovic, a deep bass Cleon. The Margaret Hillis chorus and Mr. Gamson's spirited conducting of a telling instrumental ensemble added to the vivid projection of the score. M.C.

Samuel Lipman, pianist, Dec. 21, E—A tingling current of electricity runs through everything Mr. Lipman plays. Sometimes there are uncomfortable interpretive shocks, but more often the whole musical work is clearly lighted. This program was something of a recital rarity, split fifty-fifty between the traditional and the contemporary. Beethoven's Sonata (Op. 111) mixed feeling, brilliance, understanding, and driving force with moments of immaturity and inflated dynamics. Schumann's "Fantasiestuecke" (Op. 12) was shot through with excitement, but sometimes was driven to excess, like an engine forced beyond safe capacity. But the lyric passages had a floating legato that was a wonder to hear. The contemporary half of the program included Francis De Bourguignon's well-made, slight, and pianistic Sonatine (Op. 73) and Samuel Barber's Sonata (Op. 26), a technical and musical challenge to any pianist. Mr. Lipman served the moderns well, and seemed sympathetic to their style and meaning. His musical instincts are sound, his technique impressive, and his future growth something to watch and look forward to. K. H.

The Knickerbocker Chamber Players, Dec. 30, A—The Knickerbocker Chamber Players' Bach program cannot be described as illustrious, even though the program was chosen with great care and intelligence and the group, under the direction of George Koutzen, has previously done far better with works of no greater difficulty.

It is difficult, especially in Baroque composers, to strike a balance between pedantry that desiccates the music and sensitivity that enlivens it. The obviously good intentions of the group made us feel pedantic at being unable to enjoy a strident clarinet substituted for the silvery clarino in the Brandenburg Concerto No. 2 in F Major. On the other hand, this same earnestness made us feel like romanticists for experiencing nothing short of a painful yearning for some sort of expressiveness in a mathematically accurate but utterly heartless performance of four arias from Cantatas 101, 84, 170, and 78 — some of Bach's most deeply heartfelt music. The duet for soprano and alto in the last-named work was particularly painful, for the footsteps Bach is clearly delineating in the music are *schwach*, even if they are *emsig*, and the cries to the Saviour were full of tenseness instead of gentleness. A good singer must be supremely relaxed, especially in a delicate and tenuous work like this.

The Trio-sonata in G that opened the program fared somewhat better, and in the Brandenburg Concerto No. 4 in G Major the sweet tunefulness of Alfred Mann's and Bernard Krainis's recorder playing comprised a certain alleviation. The fact that none of the works was conducted seemed to have no influence for good or ill. J. B.

James Hall, bass, Jan. 4, E—The treat of the evening was the first performance of "The Creation," with music by Irving Mopper and text by James Weldon Johnson. This cantata was especially written for Mr. Hall, and displays the natural richness of his voice and his artistic sincerity. The work itself, while traditional in its effects and entirely homophonic in structure, is consistently interesting. It exploits the jazz syncopation of spirituals, yet some of its melodies have diatonic Handelian simplicity. "The B Natural Chorale," a mixed chorus of 22 voices, directed by Oland Gaston, was effective in the choral passages, as was the chamber orchestra, consisting of a string quartet, harp, flute, clarinet, xylophone, piano, and tympani. For the solo parts of his program, Mr. Hall sang arias by Handel, Vivaldi, A. Scarlatti, Schubert, Verdi, Vaughan Williams, and Dett. His agreeable timbre made the listening a continual pleasure, despite some technical insecurity. Accompanying without music, Jonathan Brice coordinated the piano ideally with Mr. Hall's singing. K. H.

Mildred Dilling, harpist, Jan. 5, A—The recital by Mildred Dilling was, as anticipated, one of the outstanding musical events of the season. The harpist is a magnificent artist; she is personable and gifted with the keenest sensitivity in phrasing and interpretative color. In addition, she possesses superlative technique. Opening with Handel's Concerto in B-flat for Harp, Miss Dilling at once established authority in the classic forms, following with a contrasting group of contemporary works by De La Presle, Tournier, Prokofieff, Salzedo, and Albeniz, all brilliantly performed. In her luminous playing of the Debussy Sonata for Flute, Viola and Harp, she had the able assistance of Carleton Sprague Smith, flutist, and Walter Trampler, violist. The final group paid homage to the late Henriette Renie, the great French harpist and composer with whom Miss Dilling had studied. Programmed were the Renie arangement of Liszt's "Un Sospiro" and two of Mme. Renie's compositions. M. C.

Telemann Society, Jan. 5, E—Before the program of recorder music given by Richard and Theodora Schulze (assisted by Dorothy Walters, harpsichordist), Mrs. Schulze gave a stimulating, if controversial talk expounding the beliefs and viewpoint of the Telemann Society. They hold that the interpretation of music has been distorted by certain men of the French and German Schools of the turn of the century, who interpreted all music in their own manner. There is unquestionably much truth in this thesis, but they speak as if they were conducting a solitary crusade to correct it, and imply that one must either accept or reject their results completely. Instead many fine performers today are vitally concerned with finding the proper interpretation of various disputed periods and styles. Perhaps Mrs. Schulze was a bit tongue-in-check when making some of her strong statements.

In lighter works, such as the English Country Dances arranged by Mr. Schulze, their playing was truly delightful, for they provided the needed crispness and virtuosity. But in more profound music, such as Telemann's Sonata in C Major for two recorders alone, their concern about the proper phrasing and style often inhibited the music's intensity and passion, and then the results were pedestrian. R. S.

Jarl Norman, tenor, Jan. 6, A — Mr. Norman is a very sincere and sensitive artist who is unfortunately handicapped by a voice lacking in sensuous beauty. It sounds prematurely worn and disagreeably nasal at times. It does, however, possess sufficient flexibility and control to permit his interpretations to project freely and easily to us.

In such works as "Das Veilchen" by Mozart and "Leibesbotschaft" by Schubert he showed the true lieder singer's ability to express mood and subtle text meanings without destroying the musical line. In the "Lamento di Federico" from "L'Arlesiana" by Cilea he presented much dramatic feeling and ability, and in "I Pastori" by Pizzetti he created a scene of loneliness and emptiness very beautifully. It is a tribute to his artistry that one often forgot his vocal limitations and listened with great pleasure to what he was doing musically.

His varied program included works by Handel, Howard Swanson, Hugo Wolf, Erich J. Wolff, Sinding, and Torjussen. Otto Herz was the accompanist. R. S.

The Little Orchestra Society, Scherman conducting; **"Ariadne auf Naxos,"** Jan. 7, E—For the Society's fourth event of the current season, the Strauss opera, in concert version minus the prologue, was paired with pieces from the same composer's "Le Bourgeois Gentilhomme" Suite. Again, as in the 1954 performance, "Ariadne" was a considerable success.

The brilliant singing of Eileen Farrell in the title role and Mattiwilda Dobbs as the exuberant Zerbinetta, along with the intelligent and understanding conducting of Mr. Scherman, were responsible for a performance of near perfection. It was in this same role that Miss Dobbs made her New York debut in 1954. At that time she received glowing reviews. The voice seems even finer today, there is more self assurance and there is a sense of spontaneity not often heard on the operatic stage. Miss Farrell's voice is certainly one of our finest. It is true in pitch, resonant and full bodied in quality.

These two superb artists had able assistance from most of the supporting cast. The Strauss work, drawn largely from Greek mythology, presents an abandoned Ariadne on the Island of Naxos, longing for her lover and wishing for death. Lightness in the story is furnished by the role of Zerbinetta and her four suitors. Robert Goss (Arlecchino), Jan Rubes (Truffaldino), Russell Oberlin (Brighella) and Loren Driscoll (Scaramuccio) were delightful as each pressed his case for the attentions of Zerbinetta. It is especially

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a pleasure to hear the unusual artistry of counter-tenor Russell Oberlin. To balance these four male roles, Strauss furnishes us with a trio of nymphs. Patricia Connor (Naiad), Mary Judd (Echo), and Edith Evans (Dryad) were pleasant to hear in ensemble. The major role of Bacchus was sung by the Met tenor Albert Da Costa. Mr. Da Costa's voice seemed thin and at times strained in comparison to the remarkable voices of Miss Farrell and Miss Dobbs. Under other circumstances, paired with less remarkable singing, the tenor would doubtless have appeared in a much better light. Mr. Scherman guided the intricacies of the Strauss score with loving care. G. W.

Roman Sisters, duo-pianists, Jan. 9, E —Josette and Yvette Roman, the French duo-pianists, returned to Town Hall to confirm the fine impression made at their previous appearances. There teamwork is immaculate, their technique remarkable, and their musicianship compelling. If they did not always touch the deepest meaning of the music they interpreted, this slight failing was made up for by immaculate taste in delivery and a flair for atmospheric values. The program contained Franck's Prelude, Fugue and Variations transcribed by the composer himself for two pianos, Mozart's original Sonata for two pianos in D Major, a brilliant arrangement by the Roman Sisters of Schubert's "Wanderer" Fantasy, Ravel's "Alborada del Gracioso," and some smaller pieces. The audience appreciated the graceful work of the artists and bestowed upon them most cordial applause. V. Z.

Natalie Ryshna, pianist, Jan. 11, E—The charming young pianist returned to Town Hall in a program covering a wide range of compositions. Miss Ryshna commenced with Beethoven's Thirty-two Variations in C Minor, Schumann's 'Kinderscenen," and the Prokofieff Sonata No. 2. It was in the last that the pianist really struck her stride. She appeared temperamentally attuned to the more modern forms rather than to the romantic idiom. Her technique was commendable in all she played and there was unusual understanding of differing styles, but her digital skill and speed were especially fine in the Prokofieff and in the Benjamin Lees Fantasia. That Miss Ryshna has command of brilliance and a singing tone was disclosed in her playing of the Rachmaninoff Prelude in G-flat Major and the closing Ravel numbers. M. C.

Thomas McIntosh, pianist, Jan. 12, A—Mr. McIntosh, a 17-year-old pianist from Washington, D. C., made a very creditable showing for himself in this, his second Town Hall recital. He is musical, and has a clear technique, a generally pleasing tone, and the ability to maintain a transparent sheen to his playing and vary his tone colors greatly when needed.

These qualities were used to good advantage in the Beethoven Sonata in C Major (Op. 53, ("Waldstein"); his playing of this work was brilliant and he had a fine command of its dramatic line. His chief limitation is a lack of freedom in emotional expression — it would be amazing if it were otherwise at his age—and the more profound sections were consequently less successful.

In the Chopin Sonata in B-flat Minor he was out of his depth. Although it received a generally competent reading, it often lacked the needed virtuosity and sensitivity of musical expression. Even in the Funeral March, where technical problems are not present, the passion and drama were counterfeited rather than truly presented.

Ravel's "Gaspard de la Nuit," which closed this difficult program, fared better, for he has a feeling for impressionistic coloring. However, the opening movement, "Ondine," did not hold together, and he does not yet possess the needed insight to probe the psychological subtleties of this work. R. S.

Stanley Plummer, violinist, Jan. 13, A —Mr. Plummer proved to be a very talented young violinist who may develop into a truly first-rate performer. He has a fine, smooth tone, a flexible technique, and considerable musicianship.

The Bach unaccompanied Sonata No. 1 in G Minor received a fine performance which maintained the sense of over-all structure necessary for this work, and displayed a good feeling for the phrasing of Baroque music. However, he needed more variety in tone color—the opening of the Siciliana, for instance, sounded too much like the preceding Fuga—and greater freedom and abandon in passages of an outspoken emotional nature. In general, the opening Sonata in A Major by Vivaldi also sounded well, but some sections were marred because the piano remained in the background even though it had the dominant melodic part.

Mr. Plummer played such works of the late Romantic Period as Respighi's over-inflated Sonata in B Minor and Szymanowski's "Chant de Roxane" with a lovely lyric tone and freedom of emotional expression. However, he did not possess the lightness that was needed for the Ravel-Heifetz "Valses Nobles et Sentimentales" (Nos. 6 and 7). Horace Martinez was the accompanist. R. S.

American Concert Choir, Jan. 14, E—A distinguished performance of unusual music was offered by this fine ensemble and the outstanding soloists. The world premiere of Ludwig Greenbaum's cantata "Seven Prayers" would have been enough to spark musicianly interest; but in addition there was an inspirational presentation of Honegger's "Judith," with a new singing star in mezzo-soprano Betty Allen. The Honegger music is difficult for vocalists. All of the singers, however, were gifted with fluent, warm-textured voices, and musicality of approach. Joshua Hecht, a strong Holofernes, Cleo Fry, William O'Leary, and Michael Therry were splendidly selective in delineation of phrase and character. The great role was the Judith, and Miss Allen coped with its intricacies of hazardous nuance and interval progressions magnificently. Nothing appeared too exacting for her beautifully schooled, long-ranged voice. The quality was at all times mellifluous, and her command of dynamics plus her personable appeal brought ovations of applause from her hearers. Cleo Fry deserves, also, ample praise for her singing in the contralto solo portions of the "Seven Prayers." Luminous tone and impeccable style were assets in her work. The "Seven Prayers," based on the poems of the late Ludwig Furst, and drawing atmosphere verbally from the Biblical prophetic utterances of the Old Testament, was scored in a texture as darkly sombre as the historical derivatives, and employed some harmonic idioms reminiscent of the 20th-century Germanic forms prior to the atonalists of the past decade. A brighter text might have allowed Mr. Greenbaum to utilize his indubitable imaginative color to better advantage and evolve a more climactic effect in his over-all design. The Choir, as always, sang with sensitive response to Margaret Hillis' direction. M. C.

Yi-Kwei Sze, bass-baritone, Jan. 15, E —Among the primary assets of this fine singer is a voice of sonorous richness, long-ranged and linearly smooth. One can recall hearing with pleasure Mr. Yi-Kwei Sze's vocal work in the most taxing of oratorios in Carnegie Hall. Apparently he does not recognize any vocal hazards and his handling of phrasing and interpretation is constantly distinctive. In this recital he showed that he could color a song with poetic appeal and emotional subtlety. While his singing of the Bach air from Cantata No. 82 was thrillingly beautiful, he attained highest artistry in the Schumann "Dichterliebe." The entire cycle was delivered with eloquence and ease. Interesting items on the list were the Tcherepnin arrangement of Two Chinese Songs (first performance) plus compositions of Mussorgsky and Prokofieff. The closing group featured songs by Celius Dougherty, beautifully wrought numbers of which "Sound the Flute," "A Minor Bird," and "What the Bullet Sang" were announced as first performances. James Shomate was the excellent accompanist. M. C.

CARNEGIE RECITAL HALL

The Musicians Workshop, LaNoue Davenport, conductor, Dec. 24, E—After the commercial musical din that fills the streets and airwaves between Thanksgiving and Christmas, this Christmas Eve concert of old music of the season (1200 to 1700 A.D.) came as a delight, restoring to the occasion some of its simple charm and much of the reverence. The program included medieval carols, and instrumental and

vocal music by Dufay, Isaac, Des Pres, Suzato, Vierdanck, and Loeillet. The quality of the music was consistently high, and the group of fifteen or so seemed to enjoy making music together. Each piece had its own grouping and size, and singers suddenly switched to recorders or harpsichords or viols. This was group music, and it would be unfair to the group to single out individuals who did well in short solo passages, for everyone kept his own contribution high. There was a good turn-out of enthusiastic listeners, and the small hall was the right size for tenor and alto recorders, a lute, a harpsichord, and a small group of carolers singing out old melodies with sweet and simple grace. K. H.

Brenda Miller, soprano, Jan. 12, A—In the first half of her program, Miss Miller, accompanied by Arpad Sandor, offered airs of Handel and Haydn, a fine group of Max, Reger and Sibelius, too infrequently heard, and a bow to the romanticists with excerpts from Dvorak's "Rusalka" and Moussorgsky's "The Fair of Sorotchinsk." Songs of folk origin made up the latter part of the list. Miss Miller accompanied herself in Italian arrangements by Sadero, French by Ferrari, plus English, Irish and Spirituals set by Alfred Moffet. The singer's artistry was admirable throughout, and the informality of her own combination of instrumental and vocal ability enhanced the warm, emotionally sincere delivery. M. C.

The Domain Players, Jan. 13 A—The four players, who take their group name from the chamber music series in which they play at Pierre Monteux's Hancock, Maine, summer school, are Gerald Tarack, violin; Joseph Tekula, 'cello; Emery Davis, clarinet; and Abba Bogin, piano. Each musician is excellent in his own right and, in various combinations, integrate their talents handsomely. The program was austerely eclectic. Mendelssohn's sunny Trio in D Minor (Op. 49) was followed by Ravel's Sonata for Violin and 'Cello, dedicated to Debussy. Enormously difficult, and almost Bartokian at times, the work was played with stunning virtuosity by Messrs. Tarack and Tekula. Hindemith's Quartet for Clarinet, Violin, 'Cello, and Piano (1938) easily came off as the most interesting work, with its contrapuntal solidity and rhythmic vigor. Mr. Davis, on the clarinet, and Mr. Bogin, at the piano, were both splendid. K. H.

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Festival Quartet, Jan. 9, E—Four famous soloists, all of them members of the faculty of the Aspen Music School and performers at the Aspen Festival, joined their forces to make chamber music. Messrs. Szymon Goldberg, violinist, William Primrose, violist, Nicolai Graudan, cellist, and Victor Babin, pianist, have been travelling this year throughout the U.S. to bring to eager audiences some of the gems of the piano quartet literature. Usually, when soloists pool their talents—and remarkable they are in this case—their combined effort sounds like a competitive effort among themselves. The single individual seems too strong to subordinate his talent to that of the others. Not so in this case. The four men play together superbly. One has the feeling that whatever good time is had by the auditor, the players have even more fun playing such masterpieces as Beethoven's Piano Quartet in E-flat (Op. 16), Brahms G Minor Piano Quartet, and the "Trout" Quintet by Schubert (with Stuart Sankey, double-bass player). Their playing mesmerized the audience. H.W.L.

Natasha (SCOTT) *and Andrey* (MEREDITH)

Prokofiev's *War and Peace* Premiered by NBC-TV

The enterprising NBC Television Opera Theatre added a new feather to its already much adorned cap, the American premiere of Prokofiev's opera *War and Peace* (after Tolstoy's novel of the same name) on Jan. 13. This work was one of the last from the composer's pen, and its first version was to be given in two parts on successive nights. This first version was first performed outside Russia in 1954, in Florence, in a single evening with large cuts. Prokofiev himself made revisions, and it is his new version which was given on NBC-TV. Prokofiev wrote the libretto in collaboration with Mira Mendelssohn. Tolstoy's book had to be considerably compressed to fit the limits of a theatrical evening.

The libretto was translated into English for this performance by Joseph Machlis, who has already (*Boheme*) proved his versatility in coining singable phrases. For the performance, the NBC-TV Opera Theatre had assembled the largest cast (92 singers) and the largest orchestra (60 musicians) in its eight-year history. The production was designed by Otis Riggs, the costumes by Guy Kent. Kirk Browning directed. Peter H. Adler, musical director of the NBC-TV Opera Theatre, conducted. The entire production was a triumph of cooperation.

The work itself, although a hearing of it as one of the last creations of one of this century's leading Russian composers was a gratifying experience, is not one of the strongest scores Prokofiev wrote. It is to a great degree a repetition of what the composer had already said, and better too, in earlier works. From "Peter and the Wolf" to the Fifth Symphony, his towering masterpiece of the later years, we find traces, almost quotations. The well of invention obviously did not flow with the same ease and immediacy as before, and there are long passages which sound contrived and unoriginal. The work has only a few closed numbers, like Natasha's and Andrey's duet in the first scene or Andrey's vision on his death bed. In general, the music, which is very melodic and not at all in the contemporary dissonant vernacular, uses a dramatic recitativo style. The work falls into two parts—the human story of Natasha's engagement to Andrey, her betrayal and final return to her first financee; all this projected against the background of Napoleon's invasion of Russia and his eventual retreat at the Beresina River, with General Kutuzov's victorious army in pursuit. The chorus plays an important part in the entire work—in the two ball scenes of the first as well as in the martial episodes of the second part. The American Concert Choir (Margaret Hillis, director) was excellent in this important assignment.

Of the leading roles in a cast too numerous to discuss individually, first mention is deserved by Helena Scott as Natasha and Morley Meredith as Andrey. Both have fine voices and are impressive actors. Chester Watson as Rostov gave an excellent characterization, as did Beatrice Krebs as Akhrosimova. David Lloyd as Pierre and Gloria Lane as Helene were likewise most impressive. Davis Cunningham looked the part of the seducer and sang with temperament and elegance. A fine impersonation was Leon Lishner's Napoleon, and Kenneth Smith as Kutuzov, his conqueror, sang and acted with notable force.

The enormous amount of work which must have gone into the preparation of this artistic event was rewarded with a performance of visual and aural splendor. At intermission time, Gian-Carlo Menotti (introduced by Chandler Cowles, general manager of the touring NBC Opera, which has just returned from a nationwide tour of performances in English of Mozart's *The Marriage of Figaro* and *Madam Butterfly*) spoke of the importance of the NBC Opera as a means to educate millions in this country to appreciate the musico-dramatic theatre. The millions who watched this performance were given a new dimension of this unique and praiseworthy institution. In this respect, the performance had historic importance. That is was better than the work performed is a new credit to America's most daring operatic institution. H.W.L.

THE NATIONAL SCENE

PHILADELPHIA

■ Contemporary novelties enlivened December Philadelphia Orchestra programs. The one that caused the most controversy was, of course, Carl Orff's "The Triumph of Aphrodite," which Eugene Ormandy presented with stellar soloists and the Temple University Chorus. No one was neutral about this work. You either liked it or hated it. This listener, while not cuddling up to it like Schubert's "Unfinished" Symphony, for instance, is among the Yea voters. The neo-primitive rhythms have a propulsion not to be denied. Both chorus and soloists—principally Rudolf Petrak, tenor; Kenneth Smith, bass; and Hilde Gueden, soprano—ably met the killing demands in both singing and speech ("and screech," as one reviewer said). It took courage for Ormandy to present it, and stamina on the part of both performers and audience, but all acquitted themselves creditably.

Another local premiere was that of Harilaos Perpessa's "Christus" Symphony, written for large orchestra. This observer, perhaps in the minority, found it an overblown, portentous synthesis of Wagner and Richard Strauss, with poor development and with little religious feeling except for the closing chorale, "O, Du mein Jesus." More impressive in their emotional appeal were two choral preludes by Frances McCollin—"Now all the woods are sleeping" and "All glory, laud and honor."

Robert Casadesus was the welcome piano soloist in Ormandy's other December program; he played both Mozart's "Coronation" Concerto and the Ravel Concerto for the Left Hand with his usual good taste. Rudolf Serkin won the Student Concert audience's heart with a miniature Mendelssohn recital beginning with the First Concerto and ending with two encores.

Ernest Ansermet, first of three guest conductors during Ormandy's midseason vacation, featured clearcut performances of Ravel's "Mother Goose" and "La Valse," and another novelty, Honegger's "Liturgique" Symphony, No. 3. A mystical Adagio separates powerful first and third movements.

■ The Vienna Philharmonic Orchestra, conducted by Andre Cluytens, paid its first visit to this city, on Emma Feldman's All-Star Concert Series. Most impressive was the soft texture of the strings and their incredible delicacy of nuance. Haydn's "Miracle" Symphony was luminous and warm, and Strauss's "Don Juan" was played with new clarity and drama aplenty. But nothing new was vouchsafed in the Brahms Fourth Symphony. A novelty was Theodor Berger's "Rondo ostinato," a gay and animated vignette building dynamically from pianissimo to a fortissimo ending.

■ Four opera presentations were just about as different as four companies could make them. The Metropolitan's *Ernani* revival found favor, with laurels to the men singers and few to Zinka Milanov. The NBC Opera Co. ended its tour as it began it officially, with a Philadelphia Forum performance. This, however, was *Madam Butterfly*, which was satisfactory but not the unqualified success of *Figaro*. The Philadelphia Grand Opera gave a typical, uneven performance of *The Barber of Seville*, with Salvatore Baccaloni and Lorenzo Alvary, as Bartolo and Basilio, stealing the show from Cesare Bardelli, Graciela Rivera, and Gabor Carelli. For its first full-length production the Co-Opera Company gave a tasteful if economical production of *The Abduction from the Seraglio*, with Vernon Hammond as conductor-director.

■ The Philadelphia Composers' Forum, which is widening its sphere of activities this season, presented local premieres of a String Trio by H. A. Schimmerling and Joseph Castaldo's "Contrasts," six etudes for harp. The well-written Trio was sturdy and forward-moving, acknowledging Balkan inspiration. The harp pieces explored their instrument thoroughly.

■ Highlight at the Academy of Music for the first fortnight of January was the Metropolitan Opera's production of Offenbach's *La Perichole*. Performance and decor were both of a high order, with Jean Morel conducting and the cast headed by Patrice Munsel, Theodor Uppman, and director Cyril Ritchard. Some thought this delightful bit of fluff beneath the dignity of the Metropolitan, but most accepted it in good spirit and agreed that when the "Met" really puts its mind to something, a praiseworthy production is the result.

■ Ernest Ansermet concluded his two-week guest conductorship of the Philadelphia Orchestra with luminous accounts of Schumann's Second Symphony and Debussy's "Trois Images pour Orchestre," these prefaced by a perceptive reading of the Brahms "Tragic" Overture.

The busy Pierre Monteux pleased with a varied program consisting of the Pergolesi-Stravinsky "Pulcinella" Suite, the Brahms Second Symphony, the evanescent Preludes and Interludes from Debussy's *Pelleas and Melisande*, and Wagner's Overture to *Tannhauser*.

■ Rose Bampton sang from the Academy stage for the first time in too many years, on a Brahms program presented on the New Chamber Orchestra series. The dark colors of her ample voice were ideal for the Two Songs, Op. 91, offered with the artistic collaboration of Max Aronoff, Curtis String Quartet violist, and Vladimir Sokoloff, pianist. This was a triple-feature Brahms program, however; there were communicative performances of the Viola Quintet in G and the Sextet, by the Curtis Quartet with Joseph DePasquale, viola, and Samuel Mayes, cello, of the Boston Symphony.

■ The Curtis Quartet, in its Free Library series, presented the local premiere of Milan Kaderavek's Quartet in F, winner of the $1000 Tamiment Composition Contest. The outer movements are an unusual and engaging combination of melody and dissonance, and have vigorous, forward thrust; the work comes to a sudden, puckish ending. The introspective slow movement is quietly, deeply effective. The Quartet is worth hearing again.

■ A world premiere was that of George Rochberg's Waltzes for String Orchestra—sardonic in spirit, with dissonant interruptions of an elegiac theme and on to a well-constructed climax. In structure and mood they are reminiscent of Ravel's "La Valse" or the early Shostakovich. The Waltzes were played by the Philadelphia Chamber Music Society (Herbert Fiss, conductor) at a Temple University concert that also presented the American premiere of W. P. Latham's Suite for Trumpet and Strings, with Dominick DeGange, of the Baltimore Symphony, as soloist. This is a bright and vigorous work with a pensive slow movement in the open-harmony style of Thomson or Copland, and a difficult finale in which DeGange shone.

■ Elaine Malbin and Cesare Valletti sang well in a joint recital with the

support of the Philadelphia Woodwind Quintet, and the Vienna Choir Boys sparkled in an attractive program; both events were presented by Emma Feldman. Carmen Amaya and her Flamenco dance troupe shook the dust of the Academy stage.

SAMUEL L. SINGER

CHICAGO

■ Chicago's musical scene was brightened as the New Year opened with news of the re-opening of Orchestra Hall in January and the assurance that there has been no structural damage to the building nor to its foundations; of Lyric Opera's long range plans (now in the making) beyond the considerably extended 1957 season; special occasions (benefit concerts, the Ganz testimonial dinner, etc.) preceding the eventful dedication of the new Ganz Recital Hall, Feb. 24; De Paul University School of Music's move (Jan. 26) to the Frank J. Lewis Down Town Center (formerly the Kimball Bldg.); the institution of Gallery Concerts at the Art Institute of Chicago presented by The Chicago Chamber Orchestra (Dieter Kober, conductor), given in connection with outstanding art exhibitions; a completely filled Fine Arts Bldg. (now housing both the American and Chicago Conservatories), and other features which mark a new aliveness in Chicago's musical life.

■ The Thursday-Friday concerts of Dec. 20 and 21, with the Chicago Symphony playing in the Civic Opera House, had George Szell as guest in the first of his two weeks here. Since a hand injury prevented his appearing as soloist in Mozart's A Major Piano Concerto (K488), as originally planned, the altered program opened with Weber's overture to *Oberon*, followed by the Symphony 92 in G Major ("Oxford") of Joseph Haydn, and after the intermission, Brahms Fourth Symphony. Despite the inconveniences of the unfamiliar surroundings, and the vagaries of the huge opera house's acoustics, this concert was much less routine than it looks on paper. Mr. Szell is a musician of many resources, and while he believes in understatement he knows how to use it to implement climax most effectively. We heard an *Oberon* that began in an almost whispering quiet of shimmering strings and built to a triumphant roar at the last appearance of the "Ocean, mighty monster" theme—all this with warmth, mellow tone, and sustained line, happily lacking the shrill edge of "brilliance." The Haydn and Brahms fared equally well.

Mr. Szell's second concert, (given in Medinah Temple), opening with the brief, brilliant overture to Mozart's *Marriage of Figaro*, got off to a crisp, sparkling start, and was followed by a warm, lyrical, and tonally beautiful performance. The second half of the concert opened with the Prelude to "Irmeline," a lyrical piece for orchestra which Frederick Delius developed on themes from his unpublished and unplayed opera of the same name. This fragment, of a beauty so fragile as to be almost ephemeral, was so delicately managed that it drifted into hearing, swelled gently to its cool climax and floated into silence once more, leaving conductor and orchestra immobile for some moments before the hushed audience realized that it was finished.

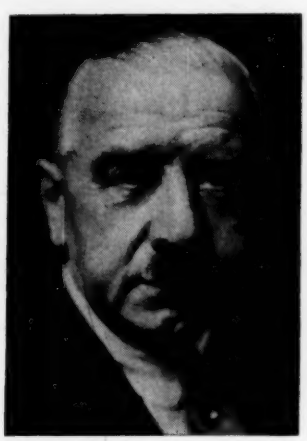
Guy Fraser Harrison was guest conductor of The Chicago Symphony Orchestra with Eileen Farrell, soloist for the Saturday Evening concert given in Medinah Temple, Dec. 29, and repeated in Milwaukee the following Monday. Mr. Harrison, lean, chic and gracious, found a responsive orchestra and a warm welcome from the audience on his first visit here as conductor. He has enthusiasm and a thorough understanding of his chosen art, and his readings of Berlioz's Overture to "Benvenuto Cellini," Tchaikovsky's Overture—Fantasie "Romeo and Juliet," Delius' "The Walk to Paradise Garden" (given a particularly poetic performance), and Creston's Dance Overture, reflected his musicianship and sympathetic spirit for the scores in hand.

Miss Farrell sang magnificently "Depuis Le Jour" from Charpentier's *Louise*, "Pace, Pace," from Verdi's *The Force of Destiny*, "Voi lo Sapete" from Mascagni's *Cavalleria Rusticana*, and "Ernani Involami" from Verdi's *Ernani*. Miss Farrell met the tremendous vocal demands, ranging from coloratura passages to those of contralto quality, with the utmost ease and purity of vocal production. With the rich, warm beauty of her voice, her unfailing interpretative taste, and gift for projecting so fully the spirit of her texts, Miss Farrell gave us on this occasion the most thrilling vocal performances heard in many a season. The audience's enthusiasm was illimitable, recalling the artist to the stage innumerable times.

■ Ruth Ray, well-known American violinist, made a guest-artist appearance in Peoria, Ill. recently, when she gave a benefit recital for the Peoria Symphony Orchestra, sponsored by the Woman's Symphony Guild. Her program included Bruch's "Scottish Fantasy" for violin, Notturno et Tarantella by the late Polish composer Szymanowski, and works by Castruccia, Castelnuovo-Tedesco and Halsey Stevens.

■ Sybil Shearer presented her company of young dancers in two new ballets — a Swedish Fairy Tale, "Snow Melts on the Heart" (music by Prokofieff), and "Mysterium Tremendum," (music by Benjamin Britten)—to four sold-out houses at Winnetka Community Theatre during the Christmas holidays. With Miss Shearer's highly imaginative choreography and her own wonderfully expert and penetrating perforfances, both ballets became important additions to Miss Shearer's prolific list of original repertoire.

■ The Apollo Musical Club of Chicago, now in its 86th year, presented its



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President Emeritus

on the occasion of his 80th Birthday

FEBRUARY 24, 1957

annual performance of Handel's "Messiah" at Medinah Temple, Dec. 28. The Chorus (Henry Veld, conductor) was assisted by the Chicago Symphony Orchestra, and Robert Birch, organist. Soloists were Barbara Leichsenring, soprano, Lillian Chookasaian, contralto, William Conroy, tenor and Gerald Smith, baritone.

■ Karl Boehm, who made his American debut last season as guest conductor of the Chicago Symphony Orchestra, returned Jan. 2 for seven guest appearances with the orchestra. These included five concerts on the regular subscription series, and one each on WGN-TV and the Milwaukee series.

Mr. Boehm's ingenious programming of only six works, embraced music of various genres—the Classic symphony (Mozart's G Minor and the Beethoven Seventh); music of the theatre, related to Ballet and Opera (Hindemith's Symphonic Metamorphosis on Themes of Weber, Stravinsky's "Fire Bird" Suite, 1919 publication, Three Fragments from Alban Berg's opera *Wozzeck*), and a tone poem of Richard Strauss. The latter form, as conceived and orchestrated by Strauss, stands apart as a music-drama, expressionistic, vivid, and wonderfully articulate. Mr. Boehm had chosen "Ein Heldenleben" to close his final concert on the subscription series, and his colorful and arresting reading of the work, so alive to the composer's demands, ended the esteemed conductor's visit brilliantly.

Earlier on the program, Mr. Boehm, with Frances Yeend as soloist, had given a particularly congenial performance of Three Fragments from *Wozzeck*, with all of its dramatic implications fully exploited. Miss Yeend was impressive vocally and otherwise in her forceful portrayal of the role of the doomed Marie.

Mr. Boehm's notable command of the orchestra, and his seasoned, knowledgeable approach to the scores in hand, assured music making of high order in each of his performances. But it was with his noble reading of the Beethoven (despite some surprising tempi, which became convincing), that Mr. Boehm revealed himself as an outstanding interpreter.

■ David Davis' homecoming appearance with the Chicago Symphony Orchestra, led by John Weicher at Medinah Temple, was a happy occasion for those who welcomed the young wizard of the bow at the Saturday Evening Concert of Jan. 5. Chausson's Poeme for Violin and Orchestra and Saint-Saens' Introduction and Rondo Capriccioso for Violin and Orchestra, served the artist well to exhibit a tone of velvety quality, sonorous and vibrant, while his impeccable technic and musical insight further contributed in making his part of the concert an event of considerable import.

Young Davis has matched his notable talent with artistic achievement to do credit to the veteran artist, for he understands the music he plays, and has the musicianship and prodigal technical means to project its spirit and style with the utmost fidelity.

Weicher conducts with a sure and knowing baton. He achieved vital performances of Glinka's Overture to *Russlan and Ludmilla*, Tchaikovsky's First Symphony (despite its banal content and arid stretches), and Borodin's Polovetzian Dances from *Prince Igor*.

■ The highly controversial and eagerly awaited musical event (not secure on Chicago's musical agenda until a week before its occurrence) came to pass as Maria Meneghini Callas made her American concert debut with the Chicago Symphony Orchestra, led for the nonce by Fausto Cleva at the Civic Opera House on Jan. 15. The occasion, a Benefit for the Hungarian Relief and The Alliance Francaise Scholarship Fund, was witnessed by a particularly gala audience that filled the house to capacity.

Mme. Callas, stunning in a scarlet velvet gown, and beautifully bejeweled, made quite a stir as she appeared on the stage that she had last glorified 14 months ago at the time of her American debut with Lyric Opera of Chicago (as our resident company was then known), and the rousing welcome given her indicated that Chicagoans forget easily and carry no prejudice in their hearts for an artist who reigns a queen in the art of lyric declamation.

Opening her first group with arias generally entrusted to a true coloratura soprano, Mme. Callas began her long list with "Ah! non creda mirarti" from Bellini's *Sonnambula*, and right here, without any "warming up," she captivated her audience with tonal coloring that added character and charm to this old war horse heard here so often when Galli Curci was at her prime in a career quite memorable in the annals of Grand Opera in Chicago. Another standby of coloratura literature, the Shadow Song from Meyerbeer's *Dinorah*, was spun out in a series of lovely floraturas and legato of cello quality. If these were projected with much eclat and tonal beauty, it was left for true excitement to hear her delivery of "In questa reggia" from Puccini's *Turandot*, an opera in which Jeritza and Raisa reigned supreme at the time of its premieres in Europe and America. Callas approachd and maintained the aria's high tessitura with dynamic accent and vocal opulence, while expressing the unleashed bitterness of the heartless Princess with her wonted histrionics that need no operatic trappings to create the atmosphere of the roles she interprets.

Less alluring to us was her delivery of "Casta Diva" from *Norma*. Nor were we excited by the singing of "d'amor sull'ali rosee" from Verdi's *Trovatore*, for at this point in the program (by its very nature) it tended to become monotonous, and a few flaws were noticeable. But the diva won us anew with her singing of the Mad Scene from *Lucia di Lammermoor* with such prodigality of exquisitely pitched overtones and such poignant and forceful projection of Donizetti's muse, as to make the performance a *tour de force* without precedent.

Altogether, La Callas' singing on this occasion was more consistently beautiful than in her previous appearances here, and so we pay tribute to this unique diva, who returned to the scene of her first American conquest to conquer again triumphantly.

■ Though de Paur's Opera Gala is a deceiving title, the three productions of excerpts from *Four Saints in Three Acts*, *Carmen Jones*, and *Porgy and Bess*, presented at the company's debut here at the Civic Opera House Jan. 14, were nevertheless provocative and convincing.

Conductor Leonard de Paur, well known for his former Infantry Chorus, displayed his skill in this new medium, as he directed his assemblage of chorus, orchestra, and first-rate soloists in

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performances that came off with eclat.

Soloists Inez Matthews, who has an exciting voice and operatic talent, and Lawrence Winters, whose rich bass-baritone and fine presence make any role he portrays impressive, won personal success in each production, shared with Luther Saxon, tenor, and others of the cast.

Virgil Thomson's opera, to verses of Gertrude Stein, is more to our liking in the simple dress of concert form than when first heard two decades ago in operatic garb. In the *Carmen Jones* performance (Act 1, Scene 3), Matthews and Winter, in lead roles, had the flare and the vocal talent to carry the full flavor of the Hammerstein version of the *Carmen* score (adapted for this purpose by Robert Russel Bennett), as they did in various excerpts from *Porgy and Bess*, which also exploited to advantage the orchestra and chorus.

■ The Rudolph Ganz Recital Hall Fund Committee made a fortunate choice in presenting Donald Gramm in benefit recital at Goodman Theatre Jan. 14, for the enterprising young baritone had assembled an unusually interesting program to display his vocal prowess, excellent musicianship, interpretative taste, and perfect diction in each of the languages employed. Opening his comprehensive list with Lully's "Aria de Caron" from *Alcestis*, Mr. Gramm continued the early Italian group with Monteverdi's "Io che nell'odio nacqui" (Cante Guerre), investing this classic with so much vocal opulence throughout its wide range, and impressive declamation, as to make it a high point of the concert.

If his projection of the Faure songs served to display the artist's rich baritone and Gallic style, the Dvorak cycle (Gypsy Songs) did not come off altogether with the contagious spirit we had expected. But songs of Carl Loewe and Schubert were delivered with the artistry of a veteran Lieder singer, and could have borne repetition, so fervently were they presented.

Mr. Gramm had further opportunity to establish himself as an artist of first rank (which he did) in his finely cultivated singing of Two Concert Arias of Mozart, delivered with infinite respect for phrasing, nuance, and musical expression of the text. Having to leave the concert at this point (before hearing songs of Richard Cummings and Paul Bowles and arrangements by Aaron Copland), we took with us the assurance that Gramm has reached a prominent place among singers of his generation. Mr. Gramm has in Harold Eisberg that variety of expert pianist-accompanist with the sensitivity which allows for unfailing rapport with the recitalist.

■ Lyric Opera, Chicago's resident opera company, announces preliminary solo and chorus auditions for the 1957 season of Grand Opera. Lyric Opera is proud of its fine all-Chicago chorus and of the fourteen young Chicagoans who were given the opportunity to sing solo roles in its 1956 season. Now, with the future of a growing young company foremost in mind, an intensive search is being made for new local talent.

Auditions will take place Feb. 16 through 22 in Room 631 at 20 North Wacker Drive. Applications and additional information may be secured by calling or writing Miss Ardis Krainik, Lyric Opera of Chcago, 20 N. Wacker Drive, Chicago. Deadline for applications is Feb. 8.

Final choral auditions will take place Feb. 23. Those selected for final solo auditions will be informed of the time and place at a later date.

■ The Opera Repertoire Guild (Erma Rounds, Director) presented Verdi's *La Forza del Destino* at St. Alphonsus Theatre, Jan. 26. Featuring two well-known opera singers, Ilma Bayle, of the Chicago City Opera Company and the San Carlo Company, as Leonora, European opera baritone, as Don Carlo, others in the cast were, Clyde Bassler (Alvaro), Reid Hillyard, (Marquis of Calatrava), Faye Nelson, (Curra), Dorothy Bowen, (Preziosilla), Philip Weinman, (Trabuco), Francis Gregory, (Guardiano), Francis Gilsdorf, (Melitone), Andrew Kedzierski, (the Mayor of Hornachuelos), Donald Easton, a Surgeon. Choreography was by Elizabeth Fisher; Joseph Tessmer was stage director.

■ Nine works of Alexander Tcherpnin's were performed in various places on the evening of Jan. 15. The composer-pianist played a recital of his own works in Chicago; Two Chinese Songs were premiered in the Town Hall recital of bass-baritone Yi-Kwei-Sze; and his "Lost Flute" for Narrator and Orchestra was performed by the Honolulu Symphony Orchestra under George Barati.

DOSHA DOWDY and RENE DEVRIES

CLEVELAND

■ The newly appointed associate conductor, Robert Shaw, after devoting the preceding months to the task of reorganizing and training the Orchestra Chorus of 200 voices, has presented for the first time at Severance Hall Beethoven's "Missa Solemnis." It was a performance that realized our fondest expectations. True, the mighty sounds of combined orchestra and chorus at times overshadowed the quartet of soloists; especially the soprano, who struggled valiantly with the cruel tessitura. However, all soloists acquitted themselves with distinction. They were: Adele Addison, soprano; Frances Bible, mezzo; Walter Fredericks, tenor; and Mack Harrell, baritone. The chorus was superb, and the orchestra responded with alacrity to the will of the young conductor. Robert Shaw directed the great ovations with becoming modesty to all performers, but in the end was forced to acknowledge the undeniable tribute of an enthusiastic audience. Augmenting the regular pair of concerts a third performance was added; it likewise drew an overflow audience.

The following pair of concerts, also conducted by Mr. Shaw, proved him to be a musician of sensitive and individual approach. The oft-programmed Fifth Symphony of Tchaikovsky was an exciting experience. The Brandenburg Concerto No. 5, opening the program, had Louis Lane at the piano, Maurice Sharp as flutist, and Concertmaster Josef Gingold as protagonists. A first performance of Walter Piston's Symphony No. 6 found the young conductor perfectly at home in the modernity of its text. This new symphony is agreeable music of serious workmanship.

Mr. Shaw had previously conducted the Sunday Twilight Concerts, which are regularly programmed throughout the winter. However, these last two symphony concerts were his official introduction to regular subscription audiences, and there can be no doubt that he has been acclaimed with enthusiasm.

The last of the guest conductors to be heard this season was the much heralded Igor Markevitch, who chose for his debut with the orchestra Tchaikovsky's "Pathetique" and Stravinsky's "Sacre du Printemps." At this writing we are still under the spell of this fabulously gifted, highly impressive and exciting personality. His way with the baton is nothing short of electrifying; the canvas he painted with the "Pathetique" was glowing with color, suffused with melancholy and passion, and directed by the hand of a master of his craft. Stravinsky's barbaric opus was a stunning feat from memory. No matter what one feels about the composition, its performance exhibited baffling dexterity and absolute command of innumerable fragments that seem to lack cohesion. A standing ovation was accorded Mr. Markevitch, a distinction he most assuredly deserved.

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■ On George Szell's return from his mid-year vacation, he chose a magnificent Brahms program. As if by magic, he dispelled some of the lingering dissonances and cacophonies that prevailed in previous weeks of guest conductors and created an atmosphere of classicism. The soloist, making her debut in this city, was Moura Lympany, an artist of highest calibre, thoroughly conversant with the grandeur of the Second Piano Concerto. A stirring performance brought an ovation to Miss Lympany, shared by the orchestra. The Academic Festival Overture and a wonderfully eloquent First Symphony completed the program.

For the following two weeks regular subscription concerts were suspended in order that 85,000 school children could attend the 10 Children's Concerts conducted by Associate Conductor Robert Shaw. These programs are constructed with great care and offer suitable fare. Throughout the year there are 36 concerts, for which the schools prepare their students in excellent class instruction.

■ The Cleveland Chapter of the Society for Strings is announcing its fourth season. There will be three recitals by outstanding artists. Leon Fleischer opened the series on Jan. 29; Zara Nelsova, cellist, makes her Cleveland debut on Feb. 24th, and Tossy Spivakovsky, long a cherished artist in this community, appears in a violin recital on Mar. 3.

■ The Fortnightly Musical Club presented its January concert at the Higbee Auditorium. Participating in the excellent program were Ilona Herman Strasser in two groups of unhackneyed songs with the accomplished pianist Rosa Lobe at the piano. A Beethoven and Debussy Sonata for violin and piano were ably performed by Frieda Schumacher, pianist, and Joseph Koch, violinist in the Cleveland Orchestra.

■ A varied program embracing compositions by Scarlatti, Beethoven, Bach, Schumann, Faure, Babin, and Chabrier gave Arthur Loesser an opportunity to display his erudition, wit, and intellect coupled with a fine technique and piano mastery in his annual faculty recital at the Institute of Music.

■ Cleveland will be host to the Ohio Music Teachers Association in its annual convention here on June 18, 19, and 20 at the Statler Hotel. Frank Friedrich, who is publishing a series of piano teaching material, is general chairman. The program committee includes John O. Samuel, Harriet Harris, I. J. Mattlin, Ward Davenny (Director of the Institute of Music), Cecil W. Munk of Baldwin-Wallace Conservatory, David Robertson (Dean of the Oberlin Conservatory), Ernest Manring, Richard Kauffman, and Mary Dellon Robertson.

■ In Amasa Stone Chapel on the campus of Western Reserve University, Russell Gee, professor of music at the University, directed the annual Midwinter Concert of its Choir and Singers in a fine program of Choruses from the "Missa Brevis" by Buxtehude, a Bach Motet, and a group of choruses from the Russian Liturgy, as well as contemporary English and American compositions.

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CINCINNATI

■ Two seasonal works were presented to musical Cincinnati as Thor Johnson's annual gala Christmas gift on the ninth program of the Cincinnati Symphony Orchestra on Dec. 21-22. The Saint-Saens Christmas Oratorio—gentle and innocuous — was given a reverent performance and served to underscore the really superlative musical background which is given our young people. Two hundred choristers from two of the city's high schools carried off top honors for their superb diction, pure vocal quality and inherent musicality. Of the soloists, Andrew McKinley, tenor (a little overdramatic, perhaps) and baritone David Aiken, ably seconded by the warm contralto of Charlotte Shockley, were outstanding. The singing of Lucile Perret, soprano, was spotty and hard, while the mezzo-soprano tones of Patricia Neway in color and mood, coming almost entirely from closed lips, sounded completely muffled. Moreover, the great Music Hall organ was not used; with the result that its electronic counterpart gave the unsatisfying effect of bagpipes.

If the Saint-Saens opus, therefore, failed to realize the highest expectations, the fully staged performance of Menotti's *Amahl and the Night Visitors*, which is by now almost a Christmas tradition on TV screens, shone the brighter by contrast. Andrew McKinley, David Aiken, and Leon Lishner were unforgettable in roles they premiered during the Christmas season of 1951 in millions of homes via television. The only changes from the original cast were an amazingly gifted 10-year-old boy, Kirk Jordan, whose portrayal of the crippled child was deeply stirring, and Patricia Neway as the mother. This gifted artist sang with great beauty of tone and acted with gripping dramatic fervor. Thor Johnson and the Cincinnati Symphony Orchestra discharged their background duties in exemplary manner. All in all, this Christmas concert was one long to be remembered by the charmed audience which was privileged to enjoy it.

A brilliant pyrotechnical display opened the year's final pair of regular subscription concerts by the Cincinnati Symphony Orchestra on Dec. 28-29. In an edition of Handel's "Royal Fireworks" Music by conductor Thor Johnson — which, of the many orchestral versions extant, is the only one that retains all the music Handel wrote for this suite — the orchestra gave full play to the ceremonial dignity of the Baroque master's ideas. Courtly flourishes contrasted with string sonorities, which were most effective in the muted Pastorale expressiveness of the Siciliano.

In fact, the orchestra was in notably excellent form throughout the concert. Its collaborative and discreet support of the solo instruments in the Beethoven Concerto for Violin, 'Cello and Piano (Op. 56) was singularly fine. Although this work dates from the composer's dynamic second period, it is by no means of true Beethovenian stature. It is, however, delightful music, and Beethoven must have been in an unusually genial mood when he wrote it. The Concerto served to introduce to Cincinnati a new ensemble which should soon be a major name in our concert halls.

The Beaux Arts Trio consists of Daniel Guilet, violinist, Bernard Greenhouse, violoncellist, and Menahem Pressler, pianist. Each of them, a superlative artist in his own right, also knows the value of team work. The trio played with great beauty, infinite expression, complete absorption and, of course, masterful perfection of ensemble. Hindemith's "Symphonic Metamorphosis" of Themes by Carl Maria von Weber, an ingratiating work that deserves a less cumbersome title, and "La Valse" by Ravel completed another of Thor Johnson's excellently constructed and presented programs.

■ Elsewhere in the activities of the Cincinnati Symphony Orchestra, the Neighborhood Family concerts, the free "Pop" concerts, sponsored by a local chain of super markets, and the extremely popular Young People's

concerts, whose young audiences regard conductor Thor Johnson with an enthusiasm that borders on adulation, continue to attract large crowds. The Albers "Pop" concerts have, so far this season, presented Florian Zabach, violinist, and Stan Freeman, piano satirist.

■ And, just to complete the record, devotees of the "New Music" attract interested listeners to their series of performances by contemporary composers. The concert of Dec. 12 in the Taft Museum presented four Cincinnati premieres by Prokofiev, Jeno Takacs, Robert Whitcomb, and Aaron Copland, in addition to the world premiere of a newly commissioned Sonata Concertante (Op. 65) for Violin and Piano by Jeno Takacs. The dedicated artists who took part in the program were Sigmund Effron, concertmaster of the Cincinnati Symphony Orchestra, Babette Effron, pianist, Jeno Takacs, Patricia Williams, mezzo-soprano, and Joanne Fuller Hopper, accompanist.

■ Following the hectic pace of the holidays there was a distinct let-down in the spate of musical events which enlivens the Cincinnati winter season. One concert of the Cincinnati Symphony Orchestra is given over every year to a distinguished guest conductor, who for the subscription pair of Jan. 4-5 was the volatile Enrique Jorda. A recent letter from a resident of San Francisco, where Jorda is filling the place of Pierre Monteux, asked this correspondent what Cincinnati thought of their "controversial" conductor. All that can be said about his Cincinnati program is that it completely fascinated his audiences. Jorda's conductorial manner is a joy to watch, he has a fine sense of lyrical pacing, and he reads his scores with well-disciplined style and sensitivity.

While the Mozart Symphony No. 39 did not quite come up to expectations, the Overture to Smetana's *Bartered Bride*" scintillated with an unusual sparkle and brilliance. But it was in the Spanish idiom of Falla's "El Amor Brujo" and in Stravinsky's "Firebird" Suite that Jorda reached the peak of his performance. The Spanish music had a glow and sensuous passion which lifted it far above the everyday, and the Firebird cavorted with shattering climaxes, that made one long for choreographic visualization. But even that would have been superfluous.

■ Artur Rubinstein can always be counted on to fill Music Hall when he appears as soloist with the Cincinnati Symphony Orchestra. What makes this feat the more remarkable is the fact that Cincinnati's historical and acoustically perfect Music Hall, with a seating capacity of around 3600, is one of the world's largest bona-fide concert auditoriums. Rubinstein played to Standing Room Only for his sixteenth Cincinnati symphonic performance for the twelfth pair of subscription concerts of Jan. 11-12, and the inordinately large number of enthusiastic standees was conclusive refutation of a recent magazine statement that the formal symphony concert is anachronistic and outdated.

The program which conductor Thor Johnson had chosen for the occasion consisted of three concertos. It opened with the Concerto for Orchestra in D Major by K.P.E. Bach (transcribed by Steinberg), which Dr. Johnson gave a lucid reading, clear-cut and effective, one that was thoroughly conversant with its Rococo stylistic requirements. Second on the program came the Concerto for Orchestra by Bartok, in which the orchestra's tonal quality and virtuosity shone to particular advantage. A rather episodic and gentle approach, however, detracted from the work's essential unity and failed to reflect Bartok's fierceness of purpose. Rubinstein, naturally, climaxed the concert with the ever-popular Rachmaninoff Second Piano Concerto, crowning the hopes of his many admirers and responding, at the close, with innumerable encores so that the program's ovations virtually turned the concert into a piano recital.

■ This correspondent has always admired Helen George for her operatic ability. It was just by chance that it was possible to hear her in recital as one of the Artist Series attractions of Wilmington College, in Wilmington, Ohio, an event that proved of the highest artistic importance. Miss George is a lovely young soprano of magical personality, faultless tonality, and a fine sense of lyrical communication in addition to a voice of shimmering beauty. Lieder, chansons, canzones, French melodies and arias (whether legato or embroidered in coloratura), all shared in this artist's overflowing sensibility and provided the delighted audience with an evening of undiluted delights. Miriam Kockritz, at the piano, was, as always, a superb collaborator.

■ The LaSalle String Quartet, following its unprecedented world tour, during which the quartet traveled 40,000 miles and gave 91 concerts on four continents, has at last returned to its home base, the Cincinnati College-Conservatory of Music. The group's epochal journey gave natives of Borneo, New Zealand, Fiji and Sumatra their first taste of Western culture's most advanced musical form. These successes were repeated in Europe's most sophisticated music centers. To celebrate its return to Cincinnati, the LaSalle String Quartet gave the first of a series of concerts on Jan. 15 to an overflow audience which applauded a program of Haydn (Op. 71, No. 2), the Second Razoumovsky Quartet of Beethoven (Op. 59, No. 2), and the Second Bartok Quartet with as much pleasure in the ensemble's musical achievements as in their role of ambassadors extraordinary. LOUIS JOHN JOHNEN

DALLAS

■ Isaac Stern, appearing with the Dallas Symphony on Dec. 10 authoritatively projected two concertos—the Mendelssohn and the Prokofiev No. 1. Despite a stage accident—a broken string during the Andante of the Men-

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delssohn—Stern's work was most compelling, searching for musical values above and beyond style, period, technique. Also on the program were the Overture from Mendelssohn's "A Midsummer Night's Dream" music and Stravinsky's Suite from "The Firebird," both modishly confected.

On Dec. 16 the Dallas Symphony enjoyed a stunning success, artistically and at the box office, with a special Christmas concert. The Dallas Lyric Theatre lent its forces to help effect an exceedingly fine mounting of Menotti's *Amahl and the Night Visitors*. Principals were Gloria Turquette Brydon, David Jones, Richard Webb, Richard Leatherwood, Harry Wayne, and Jonathan Ledford. Not only were musical tasks handled with incontestable competence; the eye was also made glad. Alexandra Danilova's choreography, Peter Wolf's set, and Robert Glenn's stage direction were fully as impressive as the music itself.

Other items on the program were Britten's "Ceremony of Carols," tastefully performed by the Dallas Music Education Department Chorus, and "As on the Night" by Hovhaness. This last, with Edythe Kruger as soloist, experienced an uncommonly warm public acceptance.

■ Another special concert presented a young Texan pianist, Van Cliburn, on Dec. 29. The unaffected sincerity and technical brilliance of his labors in the Tchaikovsky Concerto No. 1 were worthy of note. So was Walter Hendl's secure grasp of every problem in Strauss' "Til Eulenspiegel."

Concertmaster Alfred Breuning and Lev Aronson, principal 'cellist, shared soloistic duties on Jan. 7. The Sibelius Violin Concerto and the Victor Herbert Cello Concerto No. 2 were the vehicles for re-establishment in the public mind of the fact that the Dallas Symphony, should it choose, could at any time create artistic experiences of significance by utilizing its own resources alone.

■ Geza Anda played for Civic Music for the second time in as many seasons. The program, in style and content, was different; the thunderous approval was the same. The large works essayed—the Beethoven Sonata Op. 14, No. 2 and the Liszt Sonata in B Minor—were both solidly and imaginatively done; but the diminutive items (he played all the Etudes in Chopin's Op. 25) placed his phenomenal powers of concentration in the best possible light.

■ A Dallas Chamber Music Society patrons' bonus recital on Dec. 19 was one of the finest evenings in Dallas' entire musical year. Marjorie Fulton and Brooks Smith offered four violin-piano sonatas—the Beethoven Op. 30, No. 3, the Brahms Op. 108., the Debussy, and the Richard Strauss, Op. 18—and stated them with a sincerity, a purity, a musicality that one always hopes to hear but seldom does.

■ The Fine Arts Quartet, coming to Dallas on Jan. 9 for the very first time, put forth its uncommon vitality to gather in uncommon rewards from its audience. The Boccherini Quartet in A (Op. 33), the Brahms A Minor (Op. 51, No. 2), and the Beethoven C Minor (Op 18, No. 4) constituted the fare. The prevailing opinion appeared to be that both Dallas and the Fine Arts Quartet had been the losers during the years of standing by, waiting to be introduced.

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LOS ANGELES

■ During the first half of December, more than 10,000 singers from 76 California areas (from Placerville in the Mother Lode country to Oceanside; from Santa Barbara and Long Beach to Blythe and Phoenix) gathered to sing the Christmas portions of Handel's "Messiah." Audiences for this unique annual festival, sponsored by the Church Federation of Los Angeles, totalled over 100,000. During the ten years since the "Messiah" Festival began, it has grown from 80 churches in 10 areas to over 500 churches in 76 areas.

■ For all practical purposes, only two locals of the American Federation of Musicians are made up of any large number of full-time, professional musicians. These are Local 802 in New York City and Local 47 in Los Angeles. And since musicians employed in Los Angeles and Hollywood have contributed by far the most to the national union's Music Performance Trust Fund, it is not surprising that a genuine revolution against Federation President James C. Petrillo and his policies regarding the Fund should have begun and gained whirlwind proportions here. (For a cogent, objective and generally reliable report on the whole fracas, up to and including penalties exacted against Cecil Read, leader of the rebels in Local 47, read Lester Velie's "The Union That Fights Its Workers" in the December *Reader's Digest*.)

Latest sequel in Los Angeles was the December election of officers, which installed a complete slate of anti-Petrillo officers and board members by an overwhelming majority. Although Petrillo and the Federation's national executive committee have broad powers which would allow them to override even this clear mandate from the Local 47 membership, all indications point to a reluctant acceptance of the handwriting on the wall. This could mean the end of Petrillo, or at least of his extraordinary powers, derived from union card holders who are predominantly part-time or "once-were" musicians. At long last it may help to return the Federation to those of its musician members who make their livelihoods from the art.

■ During the holiday lull, musical interest in Los Angeles centered on the

January appearance of Dr. Eduard Van Beinum, who has his long-awaited eight-week stint with the Los Angeles Philharmonic Orchestra during the first two months of 1957. Van Beinum, who is celebrating his 25th season with the Concertgebouw Orchestra in Amsterdam, has combined his out-of-Holland guest appearances for this and next season to take over in Los Angeles as Music Director and Conductor.

Working closely with John Barnett, the orchestra's associate conductor, Dr. Van Beinum has planned a program for his brief but important visit which will give Southern Californians an excellent opportunity to see him at work, and to hear what he may be able to accomplish with the orchestra in this brief segment of the season.

Planned are performances of William Schuman's American Festival Overture, Walter Piston's Second Symphony, and Willem Pijpers Third Symphony. Also Mahler's "Das Lied von der Erde" and a broad cross-section of 18th- and 19th-century symphonic works.

What Los Angelenos are asking, however, is what happens after the eight weeks? Certainly Erich Leinsdorf and Alfred Wallenstein will take over for the final concerts of the season, but as "guests." And who in an orchestra really knuckles down for a guest conductor, competent though he be.

Faced with these short "shots in the arm," Los Angeles is facing the necessity either of enticing Van Beinum to cut himself off from his top posts in Europe, or to find a lesser-known, who will come for season-round service and grow with the orchestra.

Even an announcement that Van Beinum is eventually coming full-time would help. Lacking such an announcement or the appointment of someone else to the post, the long range future of Los Angeles' resident orchestra remains uncertain.

■ Assuming his conducting chores with the Los Angeles Philharmonic Orchestra on Jan. 3rd, Dr. Eduard van Beinum began quietly, yet venturesomely, to make his presence felt. His first pair of subscription concerts opened with William Schuman's "American Festival Overture," continued with Concertmaster David Frisina and Principal Violist Sanford Schonbach as soloists in the Mozart Sinfonie Concertante.

Then, to close a concert marked throughout by a fervor and genuine temperament not experienced during van Beinum's earlier guest appearances in Los Angeles, the orchestra's new Music Director offered a very satisfying Fantastic Symphony by Berlioz.

Schubert's tidy Third Symphony opened the second pair of subscription concerts. With a reduced string section to balance off the busy winds, the early Schubert seemed more like a Divertimento. Unpretentious and charming, it left the senses ready for the opulence of Mahler's "Das Lied von der Erde."

With mezzo-soprano Nan Merriman and tenor Walter Fredericks in the solo roles, Mahler's set of six rhapsodic poems should have been first rate, particularly with van Beinum's assistance. Something went wrong in the first section, leading to rigid tempi and an over-all lack of warmth which did not wholly evaporate until the final moments of the entire work.

Those who heard the Friday concert of this subscription pair report that there was more freedom and plenty of Viennese warmth throughout.

■ For its first concert of 1957, the Los Angeles Music Guild presented Cellist Joseph Schuster and Pianist Leonard Pennario (Jan. 2nd). Brahms' E Minor Sonata (Op. 38) found Mr. Pennario overcompensating for his usual role as a soloist. Passages flung to him by the cello were submerged in too much restraint; were tossed back after an almost inaudible working over. This is the kind of a sonata which is more of a duo than a solo with piano accompaniment.

Prokofieff's 1949 Cello Sonata (Op. 119) is one of the Russian's last works, though its style reverts to that earlier, more astringent period of the film scores and "Peter and the Wolf." It is an overly busy, insubstantial work which hardly merited the bouyant performance lavished upon it.

Perhaps it was my mood, but I found the closing Mendelssohn Sonata (his second in this form, Op. 58) boring and somewhat tiresome, though it had a whiz-bang of a performance.

■ Joseph Szigeti has only played infrequently in Los Angeles during recent years, though he lives here between concert tours (he has a home in Palos Verdes overlooking Santa Monica Bay). During January, however, he repeated three concerts of contemporary violin music which he has already offered since September to audiences throughout Europe as well as in New York, Chicago and San Francisco. Of the eleven master sonatas which he played with the able collaboration of pianist Carlo Bussotti, Szigeti excelled particularly in Stravinsky's Duo Concertante, Bartok's Second Sonata, and Prokofieff's excellent Sonata for Violin Solo.

Szigeti, who still plays in the grand manner, with his own particular idiosyncracies, but never with a moment of cheating, deserves more recognition here than he sometimes is accorded. The three concerts were presented by the School of Music in SC's Hancock Auditorium.

■ Aaron Copland has been engaged to conduct the 1957 Ojai Festival, according to Lawrence Morton, the Festival's artistic director. These concerts, held in the Ojai Valley, midway between Los Angeles and Santa Barbara, will be Copland's first bow as a conductor in Southern California.

RAYMOND KENDALL

SAN FRANCISCO

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■ Douglas Miller, a young San Francisco-born baritone, made his local debut at the Marines' Memorial Theatre presenting a beautifully sung recital of exceptionally well chosen songs.

■ On the following evening Mary McNaughton, soprano, was presented by Spencer Barefoot in her first local recital at the Veterans' Auditorium. She possesses a clear voice of pleasing quality which showed to advantage, particularly in the opening group of songs by Purcell and Haydn. Several operatic arias, however, demonstrated that Miss McNaughton's voice is powerful and capable of expressing dramatic intensity as well.

■ Guiomar Novaes returned to San Francisco after an absence of nine years, being presented by Spencer Barefoot at the Curran Theatre on the afternoon of Dec. 9. The great Brazilian pianist played in a manner which left nothing to be desired. A truly noble performance of Beethoven's Sonata in E-flat ("Les Adieux") was followed by a monumental and exhilarating reading of Schumann's Etudes Symphoniques.

■ Sponsored by music and art patron Frank de Bellis, and the University of San Francisco, Mario Delli Ponti, pianist, presented an all-Italian program at the Veterans' Auditorium. Young Mr. Delli Ponti played with dexterity and rare sensitivity, revealing fine musicianship in his handling of works by Michelangelo Rossi, Benedetto Marcello, Francesco Durante and Muzio Clementi. His flair for contemporary music was admirably demonstrated by his adroit and lively interpretation of Roberto Hazon's interesting "Sonata 1956," which enjoyed its world premiere on this occasion.

■ Conducted by Gregory Millar, The Little Symphony offered a thoroughly engrossing program at the Veterans' Auditorium. Four of the five compositions programmed were concertos: Vivaldi's Concerto Grosso for Four Violins, Darius Milhaud's Concerto for Percussion and Small Orchestra, Mozart's Piano Concerto No. 24 in C Minor, and Frank Martin's Concerto for Seven Winds, Tympani, Percussion and Strings. The Vivaldi work was played with stimulating vigor and gaiety, and the Mozart was given a strong if somewhat robust interpretation with Leon Kirchner as soloist. However, it was in the performing of the concertos by Milhaud and Martin that the ensemble demonstrated its remarkable virtuosity. Both works were fascinating and colorful, and percussionist Meyer Slivka made the most of his many opportunities, turning in a really breathtaking performance. For the closing number on the program, an adaptation from the Suites Nos. 1 and 2 of Stravinsky, The Contemporary Dancers presented their recently created ballet, *Puppet Show for People*. The ballet was both ingenious and witty, and the three dancers working on the apron of

the stage in front of the orchestra were most adept in capturing the naive, impromptu spirit of this charming divertissement.

■ A song recital of extraordinary quality, radiantly sung, was presented by Dorothy Renzi at Wheeler Hall, Berkeley Campus. The young soprano opened her program with two numbers by Bach, "Lobgesang" and "Lass uns, o hoechster Gott," progressing through two Handel arias to the delightful Christmas Cantata of Alessandro Scarlatti. These works were sung with superb musicianship and authority, as were the "Cum natus esset" of Hindemith and the "Trois Psaumes" of Honegger. The singer was most sympathetically accompanied at the piano and harpsichord by Mona Wahle.

■ Enrique Jorda opened his third season with The San Francisco Symphony Orchestra with a nobly conceived and beautifully balanced performance of Mozart's "Jupiter" Symphony and a richly exciting reading of Kodaly's Concerto for Orchestra, which won immediate favor with the audience on this, its first hearing in San Francisco.

The second concert presented Geza Anda as soloist in Bartok's Concerto for Piano and Orchestra No. 2, a work which had not been heard here for ten years and which was given a most brilliant revival by soloist and orchestra.

Zara Nelsova was soloist at the third concert in Saint-Saens' Cello Concerto in A Minor. The work sounded somewhat tepid, however, in comparison with the splendidly performed "Schelomo" which Nelsova and the symphony had given us last year. This program was notable, however for a magnificent reading of Dvorak's Second Symphony.

The final symphony program for December was dedicated to the first performance in San Francisco of Bach's glorious Christmas Oratorio. The work had been prepared with love and devotion and each part of the orchestra was in splendid form. The outstandingly fine soloists were Leontyne Price, soprano, Katherine Hilgenberg, mezzo-soprano, John McCollum, tenor, and Donald Gramm, bass. The performance was in every way magnificent and the choral parts were most effectively sung by The San Francisco State College Choral Union under the direction of John C. Tegnell. Eileen Washington's skillful playing of the harpsichord contributed in no small way to the pleasure of the evening.

ALAN CAMPBELL

National Opera Assn. Elects New Officers

At the Annual Meeting of the National Opera Association Daniel Harris of the Oberlin Conservatory was elected President; Vice-President Harold A. Decker, University of Wichita; Vice-President Hubert Kockritz, Cincinnati College-Conservatory; Treasurer, Fred L. McKitrick of the Flint (Mich.) Civic Opera Company; Secretary-Registrar, Constance Eberhart, New York City; Directors—Forest Holt Gross, Chicago; Gladys Mathew, Community Opera, Inc.; Melvin Dacus, General Manager, Ft. Worth Opera Association; Peter Paul Fuchs, Louisiana State University; Howard Groth, Arkansas State Teachers College; and Henry Hobart, Phillips University, Enid, Oklahoma.

N.M.C. Reorganization Meeting

The Reorganization Meeting of the National Music Council under its Congressional Charter, granted by Congress at the last session, took place in New York City, Dec. 20. Presiding at the meeting was Howard Hanson, President of the Council, and in charge of the legal aspects of the reorganization was Sidney Wm. Wattenberg, legal counsel of the Council. Public Law 873, 84th Congress, Second Session, was adopted as the new Constitution together with a set of revised By-Laws. The latter do not differ materially from those formerly in effect. The membership of the Council in its new form remains the same as before.

HAYDN'S HEAD

(*Continued from page* 10)

creamy as a cup of Frau Sacher's chocolate, he decreed: "The Esterhazys already have Haydn's body and that should be enough for them without the head as well. If the Pathological Museum gets the head it will be locked away with bottles and bones for the inspection of scientists only. Whereas the head of the genius who composed our Austrian national anthem" (here the judge placed a delicate, respectful hand over his heart) "should be surrounded forever by music and mementos of his glorious accomplishments. Haydn's head shall go where it was clearly destined, to the Vienna Academy of Music, where all true Austrians and patriots may see and admire it."

The Academy of Music obligingly placed Haydn's head atop one of his own pianos, where it attracted far more of the younger pupils of the instrument than the usual composer's quill pen and scratch paper seen in such exhibits. The head travelled on the piano until 1914, when World War I forced it into the safety of a bank vault. The War passed, the old Austro-Hungarian Empire crumbled, and nothing much came of the sporadic attempts to restore the head to its former glories. A violent groundswell of Austrian nationalism brought it back to its public place during the 1930s, but then came Hitler's invasion of Vienna, and the head was sent underground even deeper than before.

After World War II, and during the partial Russian occupation of Austria, the indefatigable Esterhazy lawyers persuaded the Austrian authorities that since the head was spending so much time buried underground in storage vaults, it might just as well be buried with its body at Eisenstadt. A new copper coffin was designed and negotiations had just been happily concluded, when the Communists pounced on Prince Paul Esterhazy, a Hungarian citizen and current head of the noble house. Prince Paul was arrested with Cardinal Mindzenty and sentenced to fifteen years imprisonment by a Hungarian People's Court. Worse, all his Austrian properties in the Russian Zone—and that included Eisenstadt—were confiscated outright by the Soviets.

Here was a pretty dilemma. The Austrians had agreed to bring the head and body of Haydn together again, but could the Russian masters of Eisenstadt be trusted not to withhold such a cultural prize? Better to keep the head at least out of their clutches than risk head *and* body turning up in Moscow as Franz Joseph Haydnovitch! Lights burned late in the old Austrian government buildings, experts on Russian psychology gave their opinions, and then it was decided.

On the morning of June 5, 1954, early risers in the sleepy market town of Eisenstadt were startled to see a procession of highly official cars winding through the streets toward the baroque church. First came a gleaming monster with the emblem of Theodore Cardinal Innitzer, Archbishop of Vienna, then a sleek hearse, and finally a string of diplomatic limousines. The cavalcade stopped just outside the churchyard. As the uniformed musicians began the soft, swelling strains of Mozart's Requiem, the hearse was opened. One man stepped forward and took its contents on a cushion. He was Gustinus Ambrosi, the famous Austrian sculptor and professor. As he bent over the new copper coffin to place the cushioned skull beside its ancient bones, he may have recalled Franz Joseph Haydn's summation of his own existence: "I know that God appointed me a task. I acknowledge it with thanks and hope and believe I have done my duty and been useful to the world."

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14-year-old Israeli pianist DANIEL BARENBOIM *arrives at Idlewild Airport to begin his first tour of the U. S.*

Pianist ANDOR FOLDES *and his wife left this country in early January for a five-month concert tour of the countries of Free Europe.*

Busoni Festival Planned

In the small Tuscany town of Empoli efforts are being made to impress the world of music with the importance of Ferruccio Busoni, born in that city more than ninety years ago. A Festival commemorating the unduly neglected master is being arranged for the first week of October next; it will offer the opportunity to hear and review a number of Busoni's important works. Three concerts are scheduled: one for orchestra, a piano recital and an evening of chamber-music, featuring also compositions of musicians who have studied under Busoni or have been influenced by him. The conductor, Fernando Previtali, with the orchestra of the Accademia Santa Cecilia of Rome, the violinist Joseph Szigeti, and the pianist Pietro Scarpini have already assured their cooperation. Moreover, internationally known critics and musicologists are going to be invited from all countries to participate in a "Congress of Busonian Studies" with lectures and discussions, and an exhibition will present the whole printed *oeuvre* of Busoni, as well as a number of autograph manuscripts, letters and portraits of the composer. Empoli is not more than twenty miles distant from Florence, and is easily reached by train and car. First-class accommodations will be provided for visitors from abroad. GISELLA SELDEN-GOTH

THE INTERNATIONAL SCENE

PARIS

■ Faithful to the policy which he had announced, Mr. Hirsch, the General Manager of the National Lyric Theatre, revived *Don Giovanni* at the opera in the French translation of the lamented A. D. Boschot. The performance was very good. The original settings designed by J. Marillier evoked Spain majestically, and the costumes were sumptuous. Ernest Blanc, I am sure, will be a superlative Don Giovanni, once he has acquired the grand style necessary for the part. Regine Crespin had nobility as Donna Anna, but vocally lacked strength for the dramatic accents of the part. The famous Janine Micheau is not well cast as Zerlina, nor is Noguera humorous enough as Leporello. On the other hand, the Giraudeau, Jacqueline Brumaire, and Robert Massard — as Don Octavio, Donna Elvira, and Mazetto, respectively—play and sing their roles in excellent fashion. The orchestra, under the firm but a bit inflexible baton of Louis Fourestier, is in turn splendidly sonorous and restrained, when the occasion calls for it. To sum up: this was a good performance, showing much work and effort, but in style it was not coordinated, nor had the ensemble the necessary animation.

■ The concerts of the Domaine Musical, of which I have often spoken, are distinguished by unusual fare. The last evening I attended was called "Prospects," and had to do with establishing certain points of comparison between the instrumental and electronic fields — on the one hand by utilizing traditional instruments to produce new sonorities which are more complex by transforming the sound already existent; on the other hand, by employing electro-acoustical sounds in much the same way as the human voice.

Several pieces for percussion and prepared piano by John Cage, Music of Changes, seem to us a rather hazardous route into unknown territory. The "Gesang der Juenglinge" by K. H. Stockhausen, based on texts from the Book of Daniel, tried to realize the conceptions of the author, using five loudspeakers through five magnetophones, but the restricted space of the Salle Gaveau was not favorable to the experiment. The words often became blurred against the sounds. The effect was strange, sometimes poetical.

In the "Oratorio Spiritus Intelligentiae" by Ernst Krenek, one recognized the author's voice and that of his interpreters. The Five Pieces by H. Eimhert present an essay in the relations which establish themselves between the characteristics of sound and their expressive powers. This concert like the preceding one, had attracted a very interested crowd which sees in this kind of music that of the future. It was presented by the *spiritus rector* of this entire movement, the young pioneer composer, Pierre Boulez. There were no other novelties to report on. One exception was the premiere of the Concerto for Violin and Orchestra by J. M. Damase, given by the excellent violinist G. Tessier of the Concert Society under the direction of Tzipine. It is a lyric rather than a virtuoso work. The influence of Faure was predominant. With the same orchestra, we had the pleasure to greet again Monteux, who conducted the two Suites from "Daphnis and Chloe" with the chorus, something one rarely hears nowadays. The American pianist Ania Dorfmann played the G. Major Concerto by Mozart with fine feeling for its style, very straightforward and without pretences which only too often are offered under the pretext of finesse. At the Concerts Colonne, the name of W. Kempff attracted a crowded house. It is a pleasure to report that the celebrated pianist had left aside at this occasion his divergencies in style when playing the Second Piano Concerto by Brahms. With the same Society, the Hungarian pianist Georg Dziffra achieved a sensational success of which the papers were full the next morning. Equipped with a technique comparable only to Horowitz and an incredibly beautiful touch, he plays with extraordinary temperament and succeeded in giving a completely new impression of the E Major Concerto by Liszt. At the Concert Lamoureux, a superb Richard Strauss

festival was conducted by Ferdinand Leitner with the incomparable coloratura soprano Ilse Hollweg. The pianist Julius Katchen returned in a recital where his special virtuosi gifts manifested themselves anew; he also played with the Concerts Pasdeloup the E-flat Major Concerto by Liszt and the Andante Spianato and Polonaise by Chopin. This was a great success.

■ One of the triumphs of the month was that of our famous compatriot, Francescatti, who gave a concert accompanied by orchestra at the Theatre Des Champs Elysees, where many people had to be turned away because the house was over-sold. On the program were three concertos — Brahms, Tchaikovsky, and Mozart. One could not imagine a performance of more warmth, scintillating sonority, magnificent style, and richness of expression than illumined all his interpretations. Jean Fournet was at the conductor's desk.

■ The National Orchestra with Tzipine commemorated the anniversary of Honegger's passing with a fine concert featuring the symphonies called "Liturgiques" and "Di Tre Re," and also the Concerto for Violoncello, played by Mr. Gendron, one of our best cellists. SUZANNE DEMARQUEZ

BERLIN

■ There have been some performances of rarely heard works in Berlin during recent weeks. The most astonishing premiere was the one of Janacek's Glagolitian Mass, double-billed in the East Berlin Staatsoper with a performance of Carl Orff's irresistible "Catulli Carmina." Janacek wrote this Mass in 1926, two years before his death; thus, it might be considered as a sort of spiritual testament. It is a wholly original work which has nothing at all in common with traditional Masses. Set to an old Slavonic (Cyrillic) text from the ninth century, it abandons all liturgic solemnity for a jubilant praise of the Almighty, abounding with joy and a disarmingly naive faith. This is obviously a Mass for Janacek's beloved Moravian peasants with much folkloristic material (though no actual musical quotations). At any moment one expects these singers to storm Heaven with a polka. The musical wealth of it seems inexhaustible, so that one wonders what to admire most in the wonderful, heavily brass-scored orchestral part, the fiery and vehement organ intermezzi, the entrancing passages of the solo quartet, or the vigorous, almost rustical choruses. A magnificent work, not easily to be killed by an inadequate reading, as was demonstrated by the Staatsoper performance.

■ Lorin Maazel, after Cantelli's tragic death first of Europe's younger conductors, returned for a second visit to Berlin and confirmed the impression of his first appearance here. He is a virtuoso conductor par excellence, recklessly imposing his conception on the orchestra, which plays as if mesmerized (and likes it) by the gracious and elegant, almost dancer-like gestures of his batonless hands. When he stands on the rostrum, he resembles a man possessed by a demon rather than a leader of an orchestral unit. There is a certain irrational quality radiating from his performances. On all counts, he is a complete contrast to the would-be cool, dry, unromantical-to-the-core, run-of-the-mill type of Europe's younger conductors. The musicians of the Berlin Radio Symphony (the former RIAS) in any case respond wholeheartedly to his kind of leadership. One of the most agreeable features of his many idiosyncrasies is that he always offers some unusual fare to the exhausted Beethoven-Tchaikovsky concert-goer. This time he began with Karl Stamitz' Symphony in E-flat Major, followed it with Martinu's infectiously gay Concerto for Two Pianos and Orchestra (phenomenally played by Janine Reding and Henry Piette), continued with Debussy's "Jeux," and finished with a truly earthshaking performance of the suite from Bartok's "Miraculous Mandarin." Of course, in this type of conductor there is always something that one dislikes outrageously, but how much more stimulating is such a dislike than lukewarm agreement with more conventional conductors. May he often return to Berlin!

■ A special Philharmoniker concert under the always reliable, but hardly ever inspired, Richard Kraus from the Stadtische Oper was exclusively dedicated to modern music. The program opened with the Prelude and Fugue for Orchestra by Edmund von Borck, a gifted composer of the (in Germany) very fertile 1906 generation who was killed in 1944 at Monte Cassino. His is a dry, angular composition with dissonant contrapuntal lines and piercing brass chords, the whole piece reminding one somewhat of the Hindemith of the mid-'twenties. This was followed by Giselher Klebe's Deux Nocturnes (*dedie a l'esprit de la France*). The spirit of Debussy seems to be exorcised with dodecaphonic means, the basic row of which is established with the first bars of the solo violin. The second piece has a multicolored percussion fundament. The atmosphere of both is one of incredible density. I am more convinced than ever that Klebe is the most important composer of the younger German generation, and though his stubborn adhering to the dodecaphonic system makes no easy listening, one can believe that there exists no other musical idiom in which he could express himself as honestly. In any case, he is much more serious-minded (and thus to be taken more seriously) than the one-year-younger Hans Werner Henze, whose Five Neapolitan Songs were beautifully delivered by Dietrich Fischer-Dieskau. Henze has unburied the texts from some anonymous songs (probably from the 17th century) about love, sorrow, and death of a simple and uncomplicated straightforwardness. He has set these in broad cantilenas to a lucid orchestral accompaniment without violins and percussion. Certainly a very effective work, in some mo-

ALBERTO EREDE (*left*) *talking to* ASTRID VARNAY *and* RANDOLPH SYMONETTE *during a* Fidelio *rehearsal at the Duesseldorf Deutsche Oper am Rhein. Completely recovered from his recent illness, Erede has just finished his first term with the Duesseldorf company and is expected back early this summer.*

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ments rising to the best inspirations of his "King Stag" score. Milhaud's dismal Third Symphony (with chorus) concluded the concert.

■ The Berlin revival of the Gottfried Benn-Paul Hindemith oratorio "Das Unaufhorliche" established the work (first performed here in 1931) as one of the landmarks of the German expressionistic movement. The text accentuates the perpetual transformation in creation and the restless renewal of its forms from a completely pessimistic point of view. In vain the suffering individual asks for security, nor is there any hope to be expected from dogmas of any kind. What counts is the progress of technique, science and the arts. There is only one security: the striving with which one enters into creation. The fantastic language of Benn, abounding with dark words and colorful, burning pictures, is filled with a deeply moving, highly dignified sorrow. In this respect it is fully matched by Hindemith's score, which, midway between "Cardillac" and "Mathis der Maler," shows the composer's growing awareness of the need for themes with a strongly marked ethical idea (as opposed to the flimsy topicalities of his earlier years).

The parodistic, witty tone, so well known from other Hindemith works, is used here only to characterize the sceptical contemporary, thus setting up a contrast to the more lyrical episodes which are given over to the soloists, accompanied by a transparent, lucid orchestra. The music, full of fugues, canons and other polyphonic forms, culminates in monumental choruses of broad and widely spun subjects, often supported by brilliantly treated trumpets. The tonality is considerably extended, with complicated chords and cadenzas, thus allowing for a much broader impact which never could have been achieved within the realms of more conventional harmonic practices. Text and music seem mostly to be detached, the tension between them adding further interest to the work.

The performance (the first concert sponsored by the West Berlin Academy of Arts) held a high standard throughout. Hindemith himself conducted and thus was able to give it an authentic reading. The Berlin Philharmonic played, the chorus was drawn from the RIAS chamber, the Motetten, and the boys of the Domchor; the soloists were Elfride Trotschel, Julius Patzak, Dietrich Fischer-Dieskau and Josef Greindl. Certainly a concert to be included in the annals of this city's musical history.

■ Another event of no mean importance was the premiere of Borodin's *Prince Igor* at the Staatsoper. The star of the performance was the conductor Lovro von Matacic, who provided also a new, eminently suitably, and dramatically convincing adaptation of the work.

Unfortunately Matacic's striving for a strongly dramatic approach received little help from Erich Alexander Wind's stationary, hardly very inspired, but often plainly dilettantish direction. Hainer Hill's spare but magnificent sets and costumes, set against an old map of Russia (projected on the cyclorama), helped to establish the right atmosphere momentarily.

If the quality of the singing did not match that of the two existing full recordings of this work, it was better than that of the last two or three premieres of this house. Jovan Gligor cut an imposing figure in the title role, though his vocal resources seemed already rather exhausted when he came to his famous aria "No sleep, no rest for my afflicted soul." Gisela Behm, who sung Jaroslavna, his wife, possesses a true dramatic soprano of ringing power, but it is only with the utmost difficulty that she achieved the top notes of her part. A mellow mezzo of seductive, fondling insinuation was Esther Hilbert as Konchakovna, though the role of her father, the Polovtsian Khan Konchak, asks for more actual singing than Gerhard Frei was able to deliver. Prince Galitzky, Igor's brother in law, and Vladimir, Igor's son, were given not too convincing interpretations by Frans Andersson and Helmut Meinokat, respectively, but Heinrich Pflanzl and Gerhard Stolze realized the two comic musicians successfully.

All said, no praise seems too high for Matacic's thrilling reading, in which he was so enthusiastically supported by the Staatskapelle. He brought out all the subtleties of the score and its overpowering impetuosity, and bestowed on the work an imperial monumentality which makes it stand out from all other productions in the repertory of Berlin's three opera houses. HORST KOEGLER

TORONTO

■ With the annual "Messiah" presented on New Year's Day by the Mendelssohn Choir and the Toronto Symphony Orchestra, Sir Ernest MacMillan conducting (his first local appearance since last year), the fall-winter season of this city officially ended.

The T.S.O. has had one of its most stimulating seasons so far, and the greatest credit goes to conductor Walter Susskind. Liked by players and public, he is really trying to bring the group up to par. Although this is high for the Toronto course, one can admire his tenacity and courage. Obstacles are threefold: limited rehearsal time; a busy schedule not only for the orchestra but for the key players, who do two or three radio and TV shows weekly besides three concerts at Massey Hall; and some glaring weaknesses in personnel which are always hard to correct without endless negotiation. In their most recent subscription concerts with Badura-Skoda as soloist, the orchestra had declined much in

quality. The Sunday "Pop" concerts have been enormously successful, the crowds fine, the donations reasonably large (the Lords Day Alliance, which may be breathing its last unhealthy gasp, forbids admission prices at the door), and the quality and performance of the music good to excellent. Manager Jack Elton is also pleased. Sunday also has meant concerts by the Hart House Orchestra with Boyd Neel conducting, and these have gone well too. All in all, a good orchestral year.

■ Some recitals worthy of note included those by cellist Piatigorsky, pianist William Stevens, and the Hungarian Quartet. The Vienna Philharmonic, Schuricht conducting, thrilled the critics and the white-tie audience, but left many of the professionals cold. Playing seemed ragged, and the woodwinds and brass hardly measured up to top-flight North American orchestras. This minority report is a hesitant one in the face of so much acclaim received elsewhere by the group.

■ A stunning TV performance of "Swan Lake" by the National Ballet Company is an indication of the development of this company. *Amahl and the Night Visitors* did not ring the bell this year as in 1955. Audiences at its six performances during the holiday week were smaller than a year ago.

EZRA SCHABAS

OTTAWA

■ The 1956-57 season began with a splash, with a mid-October concert by the superb Berlin Philharmonic Orchestra, but much of the quality since has been in un-splashy or chamber-music-size concerts. And an encouraging proportion of the fine music-making came from local people.

Outstanding among the "name" visitors was violinist Isaac Stern, who appeared in the Tremblay celebrity series. He played Bach and the Wieniawski D Minor Concerto in perfunctory style, but came alive in the Debussy Sonata, Bloch's Agitato, and excerpts from Prokofieff's *Romeo and Juliet*. Tito Gobbi, the second artist in the series, gave a dull brown recital throughout, with the one redeeming virtue of not going outside the fields he knows.

The other celebrity series (a more modest one, the so-called Morning Music Club, which gives evening concerts at extremely moderate prices) has been fortunate in having uniformly high quality from its first two artists. Philippe Entremont, young French virtuoso pianist, illumined a fairly conventional program with his integrity and freshness of approach, and Robert McFerrin, baritone, delighted as much by his unhackneyed program as by his impeccable musicianship.

The Jeunesses Musicales concerts have been changed from Sunday to Friday evenings and continue to attract capacity (500) audiences of young people. The standards remain high (Entremont and Tortelier were among artists offered in previous years) and at least one novelty turns up each season. One year it was the Mule Saxaphone Quartet. This year it was a concert of music for flute and harp, given by Christian Larde and Marie-Claire Jamet. A second concert by the Parrenin String Quartet of Paris had Bartok's Fourth Quartet as its highlight.

Outstanding among the single (non-series) events was a visit by the Hart House Orchestra, a Toronto group of chamber size assembled and conducted by Boyd Neel. The program, chiefly baroque but including a Dvorak Serenade, was played with exquisite style and polished technique. It is difficult to understand why Ottawans, who had welcomed the original Boyd Neel Orchestra several seasons ago, stayed away in such numbers.

Among local offerings, there was one outstandingly good concert of motets and madrigals by the Tudor Singers. This group of ten conducted by Robert Van Dine has achieved an admirable degree of integration. With the excellent Montreal contralto Maureen Forrester as soloist, the Ottawa Philharmonic Orchestra reached new heights in adventurous program building by including on the same program the Five Songs for Dark Voice (which were commissioned by the Stratford Music Festival from Toronto composer Harry Somers only last summer) and the Alto Rhapsody by Brahms. Respighi's "The Birds" was another comparative novelty on the program, which was conducted by the regular conductor Eugene Kash.

With Dr. Frederick Karam fulfilling the brilliant promise he had shown at his last-season conductorial debut, the annual performance of "Messiah" by the Ottawa Choral Union emerged as a triumph for the choir instead of an appearance of four guest soloists accompanied by a chorus. Dr. Karam favors fast tempos, in a growing modern tradition, but his work is nevertheless thoroughly secure. Engagement of an Ottawa tenor, Thomas Kines, was another indication of growing maturity and self-confidence in this choir.

LAURETTA THISTLE

LONDON

■ On December 10th, the Royal Opera House at Covent Garden gave the

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Thomas
Baritone

DOROTHY
Warenskjold
Soprano

first stage performance in Great Britain of Janacek's *Jenufa*. The performance was conducted by Rafael Kubelik, and the production was by Christopher West. Jan Brazda designed the sturdily "realistic" scenery and costumes. It is fairly well known by now that Kubelik's brilliant conducting of Janacek's *Katya Kabanova* at Sadler's Wells two years ago greatly influenced the administrators of Covent Garden in their decision to ask him to become Musical Director. It is equally well known that one of Kubelik's conditions of acceptance was that he should be allowed to present Janacek's *Jenufa*. It is not hard to appreciate the reasons for his enthusiasm. Janacek scored his first public success with *Jenufa*, and after the tumultuous reception of the second—and much more important—production in 1916 (at Prague) the fame of its fifty-year old composer rapidly spread throughout Europe. The sudden recognition of a composer who had lived in comparative obscurity for much of his life was one of those romantic events which capture the imagination of musicians and public. The reception of *Jenufa* always had, and perhaps always will have, an element of rather uncritical emotionalism about it which none of Janacek's later, and in many ways more important works, will ever evoke. The truth is that when he wrote *Jenufa*, Janacek was not altogether sure of his aim: he had not yet learnt how to turn to good advantage technical limitations which, in fact, were to remain with him all his life. Janacek was always a somewhat short-winded composer, but in the later works, a faultless sense of timing comes to his rescue, and the succession of brief vignettes has a genuinely cumulative effect. With the exception of a few, much needed, expansive gestures — such as the love scenes in *Katya* — the musical materials are highly compressed. Now although the essential substance of *Jenufa* consists of similar vignettes, the composer has not yet learnt to be concise; which is unfortunate, as he shows himself to be fundamentally incapable of thinking in long paragraphs without recourse to an Italianate cantabile style that is in fact alien to him. Since his undeniable harmonic originality is seldom sustained for long, the best things in *Jenufa* — such as the heroine's timorous and deeply expressive greeting when her mother returns from her sinister errand in Act Two — are those which come nearest to the laconic style of the later operas. Although the Second Act contains by far the finest music, the most striking feature of the work as a whole is its tonal structure. From start to finish the composer reveals a sense of key relationship that is almost worthy of late Verdi. Such sophistication is remarkable in a composer who in some respects is so manifestly a primitive. It is almost as if he has deliberately cultivated this aspect of his sensibility in order to compensate for his deficiencies in other respects.

However, for all its faults, *Jenufa* is eminently stage-worthy, and Covent Garden has rightly been praised for its enterprise.

Apart from the conducting of Kubelik—which was ideal—the most distinguished feature of this fine production was the performance of Sylvia Fisher as the Mother, Kostelnicka. It was generally agreed that Miss Fisher has never done anything better than this. The power and expressiveness of her voice, the clarity of her diction, and the subtle forcefulness of her acting—hers was a most complex and demanding part—were worthy of the highest praise. One hopes that this production will not be dropped after a few "courtesy" performances.

■ Another interesting event at Covent Garden during the period under review has been the operatic debut of the colored singer, Miss Muriel Smith. She chose the part of Carmen for the occasion. Miss Smith is well known for her performance in the film *Carmen Jones*, and for her work in revue and musical comedy. There is no technical reason why a singer of this kind, given the necessary talent, should not be a valuable influence upon the standard repertoire work of a company such as we have at Covent Garden. One might expect a certain freedom from devitalised operatic convention, a certain robust unaffectedness in the projection of voice and personality. But in fact Miss Smith's performance was rather demure and dispassionate, in the English professional style. She does not have a big voice, and she was perhaps wise to temper her acting accordingly. Somebody in the audience was heard to remark that her performance was "nice." It was: just that. By and large, nothing very much was gained or lost by the experiment. The day-to-day performances of the repertoire productions will continue as cosily and as sleepily as they ever did —and, to judge from this performance, even Mr. Kubelik is not disposed to invigorate the company's interpretation of Bizet's superb, if over-familiar, score.

■ One of the most admirable and altruistic concerts given this season was the program of lesser known compositions by Gustav Holst which Sir Adrian Boult and the London Philharmonic Orchestra presented at the Royal Festival Hall on December 10th. It is gratifying to be able to record that the hall was well filled for the occasion, even though the concert coincided with the first night of *Jenufa*. Like Janacek, Holst was a highly individual composer who struggled all his life with certain technical limitations, though I think that on the whole he was less successful in solving them. For one thing, he was inclined to become entangled harmonically, and to attempt an escape by a forced modulation, or, worse still, by breaking off and starting again (often in another

harmonic style). The over-frequent recourse to ostinati is a sign of his general uncertainty with regard to matters of form. It is often at these points that one senses a sudden lapse of creative vitality, as if the composer had momentarily become appalled at the idea of continuing. In this sense Holst's technical flaws are very different from the more obvious lapses of Vaughan Williams. With Vaughan Williams there is always a passionate conviction behind everything that is being said, and the music often wins through sheer bravado.

The concert may have had the unintended effect of stressing once again that Vaughan Williams is a more substantial composer than the Holst whom he admires so self-effacingly, but it also succeeded in bringing forward a number of works of considerable interest, and at least two which deserve to be known internationally. One of these, the tone poem *Egdon Heath*, is about as near as Holst ever got to complete fulfilment. The high opinion in which this work is held by Holst's disciples is entirely justified. The form is unusually felicitous, the harmony is consistent, and — apart from the cliche "Processional" — the imagination is of a very high order. This work could well be included in the repertoire of major orchestras everywhere.

On a humbler level, the beautiful setting for women's voices and strings of Bridges' poem "Assemble All Ye Maidens" is equally successful, and should be known to every amateur group and student organization the world over, for its remarkable originality is achieved with only the simplest means. These two works alone would have justified the concert, but the opportunity of hearing the partly successful Fugal Overture and Choral Fantasy, together with a few minor pieces and an early work—the *Ode to Death*, which, to my mind is superior to the more sensational *Hymn of Jesus* — was very welcome. None of these works can have had more than one or two public performances, and the London Philharmonic Orchestra is to be congratulated for reminding us of their existence. Perhaps revival of interest will soon result in performances of the Lyric Movement, *Hammersmith*, the Double Concerto, and the Scherzo from the uncompleted Symphony—all works that have been sadly neglected.

■ Benjamin Britten's score for John Cranko's ballet *The Prince of the Pagodas*, performed for the first time on January 1st at Covent Garden, is undoubtedly the most important British ballet score since Vaughan Williams' *Job*. It is also Britten's most ambitious and most successful work for orchestra. With the possible exception of Shostakovitch, there is no other living composer capable of writing a score of the kind that Britten has given us here. Deliberately, and with discrimination, Britten has modelled his ballet style on Tchaikovsky, a composer whose influence has not been evident in his music since the days of the Sinfonia da Requiem. The music is consistently melodic in texture, and for the most part the forms of its fifty-odd numbers are deceptively simple — deceptively, because Britten's amazing sense of tonality, and his intensely organic way of thinking achieve a certain complexity. Although in one sense it is more traditional than any other major work by Britten, except perhaps for the grossly underrated *Gloriana*, *The Prince of the Pagodas* hardly ever fails to innovate at some level or other. Britten is one of the very few composers of our century who has evolved a thoroughly personal melodic style that remains within a diatonic framework. The extent to which he has sustained his melodic invention throughout a work lasting more than two and a half hours is truly remarkable. There are of course one or two dull pieces, as indeed there are in the Tchaikovsky ballets, but there is no sign of that depressing decline of inspiration in the later stages which one finds whenever a composer attempts to fill a canvas that is in fact too large for his talent. The ballet ends, divertissement-wise, with a sequence of formal dances lasting, perhaps, 20 minutes, and Britten's invention is as lively here as anywhere in the ballet. This divertissement could, and doubtless will, be used *in toto* as one of the several concert suites that might usefully be extracted from the score. For various reasons, some of the music obviously will never reach the concert hall, though this is by no means always a reflection on its quality.

So far as I can tell from a single hearing, the only serious lapse in the whole score is the pseudo-gamelan music of the second act. It is not entirely without interest, but remembering what Debussy, Bartok, and Messiaen have done with this kind of thing, it does not seem sufficiently creative. It remains too close to the original, without in any way equalling it in interest and vitality. In view of this failure to absorb and work up an outside influence, Britten's successful response to the influence of Tchaikovsky elsewhere in the score seems doubly striking.

The subject matter of the ballet — a very elementary fairy tale about a foolish old king, and his two daughters, one good and one evil — is such that Britten has naturally seen fit to model himself on the more extravert side of Tchaikovsky's genius; and to this we may attribute a new quality of blandness, of elevation even, in his melodic writing. With the exception of a brief episode towards the close of the score, the "Mahlerian" aspect of Britten's creative personality is suppressed. There is a compensating intensification of his "wit." This is particularly manifest in certain ingenious rhythmic structures, and in certain eccentricities of melodic contour. Such things as the delightfully weary tango that opens the third act are theatrical *coups de theatre* of the first order. It is a testimony to Britten's powers of synthesis that the Tchaikovskian shape of the whole never proves incompatible with his own very personal vision. If Britten's reanimation of an old tradition is hardly of the order of Stravinsky's, it is nonetheless a remarkable achievement in its own right. *The Prince of the Pagodas* may prove to be a landmark not only in the history of the Sadler's Wells company, but also in Britten's own development.

DAVID DREW

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BUDAPEST String Quartet

Here and There

By MARY CRAIG

■ One of the interesting opera events of January was **Patricia Neway's Opera Workshop** presentation of Debussy's "The Prodigal Son" and Purcell's "Dido and Aeneas." Some of our colleagues felt that the first work should be staged solely as a cantata, that it lost by action. However, we can recall "L'Enfant Prodigue" being completely performed in pantomime without a spoken or sung word and, according to Cherry Lane Theatre audiences, it conveyed plenty of meaning. Miss Neway had in her cast a group of excellent young singers: **Esperanze de Thomas**, soprano, featured as Leah in the Debussy and as Dido in the Purcell score; **Herbert Isman** (Simeon); **William Reynolds** (Azael); **Elaine Landry** (Belinda); **Robert Howard** (Aeneas); and a fine supporting cast. The Brotherhood Fund of the Village Presbyterian Church and the Brotherhood Synagogue were benefitted by the free-will-offering, the whole affair being staged in the church. Unfortunately, the pipe-organ motor burned out, reducing the "orchestra" to piano accompaniment. Better luck next time, which we hope will be soon.

■ **Artiss De Volt**, with her violinist sister Charlotte, is now busy with concerts at The Cloister, Sea Island, Ga. (camelias in bloom and all!) and is preparing for her Spring tour under the Constance Wardle management. The brilliant harpist, who skipped last summer in Salzburg (a regular engagement-schedule for many seasons), will sail June 15 for Europe and will be heard again in Mozart's city. Besides her recitals, Miss De Volt will teach. She writes that she missed the colorful change and we think her pupils missed *her*. She will return in time to fill her fall recital commitments.

■ **Leonard Hungerford** planed out the end of January for a 60-concert tour of the Antipodes (he is Australian born). The farewell-for-a-time, send-off party was a combined evening of music and fun. **Walter Slezak** opened his Mediterranean villa-type home in Larchmont for a goodby recital Jan. 30 and there was a star-studded list of 150 guests to applaud the pianist and wish him a good trip and happy landings on his midsummer return. It's now summer "down under." Doesn't that sound wonderful this foggy, chilly month?

■ Stately **Renata Tebaldi** sailed into our harbor Jan. 28th on the *Queen Elizabeth* and commenced rehearsals for her first "Traviata" here, to be staged by the Metropolitan with an entirely new decor. A couple of recitals are announced to gladden the hearts of her public; one, Feb. 10 at Carnegie Hall, NYC, and the other, at the Brooklyn Academy of Music in April. Better order tickets for Brooklyn immediately. Carnegie Hall's walls may be expendable, but they will only expand so much. This is purely a case of unequal supply and demand. The prima donna returns bearing another accolade, the gold medal presented to her by officials of the town of Langhirano, where she began her scintillating career. The medal is inscribed "To Renata, Angel's Voice." The honoring town is near Parma where the soprano was singing at the Royal Theatre.

■ The newly formed West Coast chapter of the National Association of Composers and Conductor featured **Eleanor Remick Warren's** Sonnets for Soprano and String Quartet with **Deltra Kamsler**, soloist, and members of the string section of the Los Angeles Philharmonic Orchestra. The suite heard Jan. 6 is a musical setting of four excerpts from Edna St. Vincent Millay's sonnet cycle "Fatal Interview." Sopranos in search of contemporary song, take note.

■ **The Little Singers of Paris** (*Les Petits Chanteurs a la Croix de Bois*) are this year commemorating the 50th anniversary of their founding. As the story runs, students interested in liturgical music organized a group of underprivileged lads drawn from the Vaugirard district in Paris. The first rehearsal was held in an abandoned shop on Rue Blomet, January, 1907. The fame of the Little Singers mounted like flame. In 1924, Msgr. Maillet became director and has continued his inspirational guidance through the years of world tours and superlative programs. Between Jan. 14 and April 10, they will sing approximately 100 concerts, ranging from New England to the South and across North America to the West Coast. They take off from San Francisco for a five-week tour of Japan, thence home to France by way of India. South America is then on the agenda. Some of the lads will probably grow up before the Singers return to us in 1958. But little fellows are now in training to step into position when the time arrives. **Mildred Dilling** tells us that when playing one of her inimitable series of engagements in Paris she took time out to hear the Little Singers. The setting was an unused-for-services ancient church. During intermission the members of the ensemble were playing leapfrog over the illegible tombstones in the abandoned graveyard. Real boys! despite the seraphic choiring.

CALLAS *returns from her Christmas vacation in Italy accompanied by "Toy," a personality-plus pooch. She also startled with the announcement that she had completed her autobiography. Seems premature, with so many "brilliant" performances still ahead of her.*

Paul Schumach

GINA LOLLOBRIGIDA, *who needs no introduction, and* LUBEN VICHEY, *"Met" basso and President of National Artists, discuss possible concert engagements for the screen beauty. We hear she also has a splendid voice. In any case, it's a dazzling coup for Vichey et al.*

As you can see, the new prima donna of the London family, nine-month-old, imperious MARINA, *already has her famous father* (GEORGE LONDON) *securely under thumb, while her glamorous mother,* NORA, *smiles with approval. Before his spring tour with the "Met," London will be heard with the Bach Aria Group and on the Artists Series at the Metropolitan Museum of Art in New York.*

SCHOOL NEWS

By GID W. WALDROP

Peabody Celebrates 100th Anniversary

The Peabody Institute of the City of Baltimore marks its one-hundredth anniversary this month, with the British Ambassador, Sir Harold Caccia, as principal guest for the event. Thus ends a century of service in the name of culture as rendered by the Institute's two operations, the Peabody Library and the Peabody Conservatory of Music. The Institute was founded by a bequest of a million-and-a-half dollars given by self-made merchant-philanthropist George Peabody in mid-century. The Library opened its doors first, and the Conservatory began operations in 1868.

At 11:00 a.m., February 11, the Conservatory's North Hall will be the scene of a symposium on "The Future of American Music Education," with papers read by Dr. Harrison Keller, Director of the New England Conservatory of Music, and Mr. William Schuman, President of the Juilliard School of Music. At 3:00 p.m. that afternoon, the school plays host to a distinguished quartet of American composers who will offer a panel discussion on "The Future of American Composition." Participants, with Nicolas Slonimsky, a member of the Conservatory faculty, as chairman, include Norman dello Joio, Peter Mennin, and Wallingford Riegger.

On the evening of February 11, Reginald Stewart, Director of the Peabody Conservatory, will conduct a performance of contemporary American music with The Little Orchestra of Baltimore. Soloists will include pianist Agi Jambor, violinist Robert Gerle, tenor Joseph Victor Laderoute (all members of the faculty), and Shakeh Vartenissian, a recent Peabody student known for her appearances with the Metropolitan Opera Company.

On the final day of the Centennial, the actual day of the founding, there will be an address in the Peabody Library at 3:30 p.m. by Mr. Edward A. Weeks, editor of the *Atlantic Monthly*. Two speakers will appear that evening at 8:30, Rear Admiral Samuel Eliot Morison, Professor Emeritus of History at Harvard University, and His Excellency Sir Harold Anthony Caccia, Ambassador of Great Britain. The Centennial Celebration will close with a reception following the Ambassador's address in the architecturally unique Library with its six tiers of wrought-iron grillwork, the only structure of its kind in America (see accompanying illustration).

New Home For DePaul U.

DePaul University's School of Music moved into the University's new Frank J. Lewis Downtown Center, Jackson Blvd. and Wabash Ave., on Jan. 26.

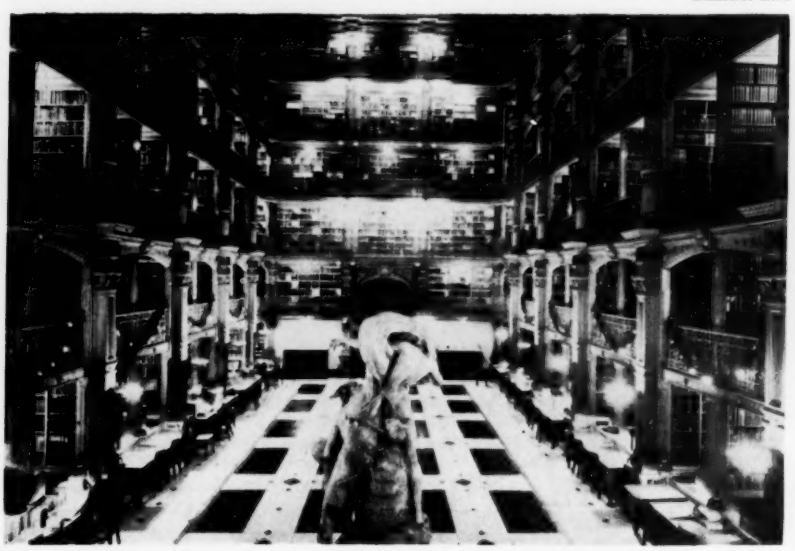
The 18-story skyscraper, the former Kimball Building, was given to the University in 1955 by the Frank J. Lewis Foundation. The School of Music is the first of DePaul's five downtown divisions to move into the new building. All but the top three floors of the building, which has more than twice the space used by DePaul in the 64 E. Lake St. building, will be occupied by the University.

Dr. Arthur C. Becker, dean of the School of Music, has announced that the school's new quarters and facilities on the fifth floor of the center will allow them to handle double their current enrollment, which is alomst 300 students. The school will also have the advantage of the building's location in a sector of the Loop known as the "music center of the city."

Kimball Hall, a 500-seat auditorium in the building, will also be opened at the time of the music school's move. Several large faculty and chamber orchestra concerts are being scheduled for the hall shortly after the move.

New facilities for the School of Music include: fourteen practice rooms (nine more than they have now); five classrooms and eleven studios, which replace four classrooms that have been serving double-duty as classrooms and studios; two faculty rooms and two listening rooms, which had not been available at the 64 E. Lake building. Three new organs, additional pianos, and other equipment will be added, to the school's new "home."

The "architecturally unique" Peabody Institute Library. *Blakelee-Lane*



New Board President At Third Street School

Mrs. Walter Sands Marvin was elected president of the board of directors of the Third Street Music School Settlement (New York City) at the School's annual meeting. She succeeds Miss Clara F. Workum, who has served as president for the last five years. The annual meeting was held at the school, which is located at 55 East Third Street. The annual report was read by Mr. Allan Davis, musical director of the school, and the principal speaker was Mr. Abram Chasins, who serves as a member of the advisory council.

Established in 1894, the Third Street School is the oldest music settlement in the country. It had its beginning when Miss Emilie Wagner, just graduated from Goucher College, went about the streets of the Lower East

Side teaching music to the children for ten cents a lesson. With a faculty of 77, it now gives instruction in all of the major phases of musical education to a student body whose enrollment fluctuates between 750 and 1,000.

Stevens and Krantz Speak Before California M.T.A.

At a recent meeting of the San Fernando Valley Branch of the Music Teachers' Association of California, Halsey Stevens, Chairman of the Composition Department at the University of Southern California, spoke on "The Influence of Folk Music in the Music of Bartok."

Last month Robert Krantz spoke on the subject "Helping the Handicapped Through Music." Under the direction of Mr. Krantz a program of music instruction is being provided at the United Cerebral Palsy Center in Hollywood.

North Park Festival

The Augustana College Choir of Rock Island, Ill., will present the opening program in the North Park College Music Festival on Tuesday, February 12 at 8:00 p.m. The choir, under the direction of Henry Veld, will present their concert in the auditorium of the Lane Technical High School, 2501 W. Addison St.

The other Music Festival programs are: Feb. 19, Opera Workshop; Feb. 26, Chicago Symphony String Quartet; Mar. 5, Music Faculty Night—Opal Moore, pianist, Phyllis Angell, Mezzo-soprano; Mar. 12, Student Night—academy Choir, College Choir, Seminary Male Chorus. All of these programs will be held on the North Park College campus, Foster and Kedzie Avenues, at 8:00 P.M.

M.E.N.C. Golden Anniversary Year

The Golden Anniversary Observance of the Music Educators National Conference will culminate in the series of six MENC Division Conventions during the spring of 1957. The schedule of meetings is as follows: *Eastern*, March 1-5, Atlantic City, N. J., Chalfonte-Haddon Hall; *North Central*, March 15-19, Omaha, Neb., Sheraton-Fontenelle Hotel; *Southwestern*, March 24-27, Denver, Colo., Cosmopolitan Hotel; *Northwest*, April 3-6, Boise, Idaho, Boise High School, Boise and Owyhee Hotels; *Western*, April 14-17, Pasadena, Cal., Pasadena City College, Huntington-Sheraton Hotel; *Southern*, April 26-30, Miami, Fla., McAllister and Columbus Hotels.

Lotte Lehmann To Lecture At Northwestern

Lotte Lehmann will return to the Northwestern University School of Music this spring to give a series of lecture-demonstrations in vocal literature. The sessions will be held on the evenings of April 1, 3, 5, 8, 10, and 12 on the Northwestern Evanston campus. The renowned concert and operatic soprano presented a similar series at Northwestern before capacity audiences in October, 1955.

During the lecture-demonstrations,

GEORGE HOWERTON, *Dean of the Northwestern School of Music, and* MME. LOTTE LEHMANN, *recent recipient of an honorary Doctorate from the University, who will give a series of lecture-demonstrations in the art of singing this spring at Northwestern.*

Mme. Lehmann will share her superior knowledge of interpretation with advanced vocal students in the Northwestern School of Music. Student participants will be recommended by the voice department, with final selections made by Mme. Lehmann. Although only Northwestern students are eligible to take part in the demonstration group, the public may attend. Tickets and additional information are available from the Concert Manager, Northwestern School of Music, Evanston, Ill.

Reports From AMS Meeting

A missing link between ancient Jewish religious music and chants sung throughout the world today in the Roman Catholic Church has been found in the Dead Sea Scrolls. Prof. Eric Werner of the Hebrew Union College-Jewish Institute of Religion, Cincinnati and New York, told of them at the opening session of the American Musicological Society's annual meeting, held at the University of Illinois.

In the scroll "Hymn of Thanksgiving" he has found a forerunner of the Gregorian chant and the so-called "antiphon-form" of church music. In another scroll, "Manual of Discipline," appear hymns with patterns which also appear in the Roman Catholic Mass of today. Finding of the antiphon-form in the scrolls definitely refutes a hypothesis advanced in 1932 by Prof. Heinrich Besseler of Jena, East Germany, who suggested Aryan origin in ancient Persia. Said Prof. Werner, commenting, "In true scholarship, ancient manuscripts weigh heavier than political fashions, however popular."

Discovery of a 450-page manuscript containing 200 late 15th- and early 16th-century French musical compositions was reported by Prof. Dragan Plamenac of the University of Illinois School of Music. He spoke before the American Musicological Society, of which he is vice president.

Prof. Plamenac found the manuscript last year in the Royal Library of Copenhagen, Denmark. Its existence has never before been reported, though that library is the home of the internationally famous "Copenhagen Chansonnier" of 15th-century music, only some 50 years older than the newly revealed material.

New Quarters For Barnard College

Construction of new quarters for the Barnard College music department has begun on top of Milbank Hall, the College's main academic building, President Millicent C. McIntosh has announced.

When completed, the quarters will house four practice rooms, a studio room, two small classrooms, and two offices. There will be a staircase connecting the music department with the fourth floor of Milbank Hall. The structure is expected to be finished within the next six months.

The new facilities are being made possible as the result of a donation from John D. Rockefeller, Jr. In 1955 Mr. Rockefeller gave $200,000 to be used specifically for this purpose, following the sale of the College's Riverside building, original site of the Barnard music department. The Riverside property was located at the corner of Claremont Avenue and 120th Street.

Henry Street School Celebrates 30th Year

The Music School of the Henry Street Settlement (New York City) is celebrating the 30th anniversary of its founding. To honor this occasion, former students of the Music School who have become skilled and recognized artists offered a concert on January 12th. The participating alumni were Evelyn Sachs, mezzo-soprano; Helen Kwalwasser, violinist; and Samuel Baron, flutist.

The Music School building on 8 Pitt Street was purchased in 1926 by the Henry Street Settlement, along with the Playhouse, to which it is joined. Originally serving as rehearsal studios and prop rooms for the Playhouse, it achieved its status as a music school in 1927 in response to community needs for a music center. The first season's enrollment was under 100 students, mostly from the neighborhood. With the entrance of the school's second director, Miss Grace Spofford, in 1935, there were approximately 235 students receiving instruction at the school.

Robert F. Egan, formerly of the Cleveland Board of Education, and present director of the Henry Street Music School, was named to succeed Miss Spofford. Since his appointment, the student body has increased to 800,

the highest in the history of the school. The students who attended the school during the 1955-56 season represented families from 40 different countries. About 45 percent lived in the neighborhood, and the remainder came from all five boroughs, upper New York State, and New Jersey.

Mu Phi Compositions Deposited in Rochester Library

For many years Mu Phi Epsilon, national music sorority, has maintained an active interest in the progress of American music. Not only has each chapter given at least one public concert of American works every year, but the sorority as a whole has stimulated interest in the music of its members by sponsoring the Original Composition Contest. A great many of the members are outstanding composers and teachers of composition. The contest, occurring every two years, has enabled the sorority to honor these composers.

Recently another impetus to the sorority's American music program was given by the National Second Vice-President and Music Advisor, Miss Norma Lee Madsen of Salt Lake City, with her comprehensive list of music by Mu Phi Epsilon composers. This compilation, containing both published and unpublished works, was distributed at the national convention which was held in Rochester, New York, last June. With the approval of Dr. Howard Hanson, Director of the Eastman School of Music and internationally known champion of the American composer, a depository for Mu Phi Epsilon compositions was created at the Sibley Music Library of the Eastman School. Accordingly, a nucleus group of works has already been placed in the Library. Eventually, according to Dr. Ruth Watanabe, Librarian of the Sibley Library and Mu Phi Epsilon National Chairman of American Music, it is hoped that most of the works on Miss Madsen's list will be deposited at the library.

COLLEGE PRODUCTIONS

■ The world premiere performance of Elie Siegmeister's second violin sonata is among the highlights of Southern Illinois University's Second Annual Festival of Fine Arts, beginning on March 31.

Dr. Henry Bruinsma, chairman of the SIU department and director of the Festival, has announced that Louis Krasmer, world-famed violinist, will play the Siegmeister composition along with other modern works by Berg, Ravel, Prokofieff, and Stravinsky in his April 15 recital concluding the festival. Bruinsma said Siegmeister, a top American composer, may play the piano part in the performance of his Sonata No. 2 for Violin and Piano.

■ Xavier University of New Orleans, founded for the higher education of Negroes in the South, continues its long-established tradition of presenting Grand Opera in English to enthusiastic audiences. Already this year condensed versions of *Carmen* and *Rigoletto,* with orchestra, have been presented. Rehearsals have begun for the full-scale production of *The Marriage of Figaro,* to be given in early February.

■ "The Lost Flute" for narrator and orchestra, composed by Alexander Tcherepnin of DePaul University's school of music faculty, was performed Jan. 13 in Hawaii by the Honolulu Symphony Orchestra under the baton of George Barati. Earlier this season "The Lost Flute" was performed in Hartford, Conn. and in Madison, Wis. Tcherepnin's Symphonic March was performed on Jan. 27 and 28 by the Pittsburgh Symphony Orchestra, conducted by William Steinberg.

FACULTY APPOINTMENTS

■ The Board of Directors of Alverno College, Milwaukee, Wisconsin, have announced the appointment of Sister M. Theophane, O.S.F. as Director of the Department of Music.

■ Henry E. Gerstley, President of the Settlement Music School in Philadelphia, one of the first schools of its type in the United States, has announced the unanimous election of Sol Schoenbach to the post of Executive Director of the School. The appointment will take effect on Sept. 1, 1957, the start of the School's 1957-58 school year. Schoenbach is currently first bassoonist of the Philadelphia Orchestra.

STUDIO NOTES

■ Merrily Schuessler, soprano, and Gertrude Jane Singer, pianist, artist-pupils of Frances Ernest and Lela Hanmer, respectively, of the American Conservatory faculty in Chicago, were presented recently in recital on the Lyon-Healy Young Artists series. Miss Schuessler was heard in two groups of songs — French numbers by Debussy, Staub, Chausson, Bachelet; and an American group by Schneefus, Warner, Sowerby and Boyd. Mitzi Mabie was the accompanist. Miss Singer played a group of Schumann and Brahms, and pieces by Ravel, Longas, and Khatchaturian.

■ A press error in our Dec. 1 issue concerning Robert Feller, pianist, is herewith corrected. The young artist is a pupil of Dorothy Mendelsohn, of the De Paul University School of Music and made four solo appearances with the Chicago Symphony Orchestra during one month of programs. Robert Feller played the Grieg Piano Concerto in the Young People's Concerts at Orchestra Hall and at Schurtz and Lane Technical High Schools.

■ The Community Civic Opera of the Fria and Cantarella Opera Workshop presented excerpts called *An Evening at the Opera*, Jan. 18th, in the Variety Arts-Verdi Auditorium on W. 46 St., N. Y. C. Scenes were from *Lucia, La Forza del Destino,* and *Tosca.*

■ News of activities from the Edgar Schofield Studios in New York City list major engagements for tenor John McCollum, who was heard on several occasions recently in Carnegie Hall; in the Berlioz *L'Enfance du Christ* in Baltimore; in Bach's *Christmas Oratorio* in San Francisco (with the San Francisco Symphony Orchestra) and also with the Spokane (Washington) Orchestra. January 4th, he sang the *Rossini Mass* at the Metropolitan Museum of Art, and Jan. 15th appeared in *The Abduction from the Seraglio* in Washington, D. C.

Loren Welch, heard in N. Y. C. recital Jan. 15th, is a regular on TV and radio, and a member of the outstanding group known on the airwaves as "The Satisfiers." Robert Lange, tenor, is also a member of this ensemble. Another tenor under the Schofield guidance is Robert Page, Director of Choral Activities at Temple University, Pa. Robert Goss, baritone, was engaged for the role of Arlecchino in three productions of *Ariadne auf Naxos* — at Town Hall, in Brooklyn, and at Hunter College. The English translation of the Strauss score was sung under the direction of Thomas Scherman and with the Little Orchestra.

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SUMMER SESSION FEATURES

- **Workshop in Piano Pedagogy by Polly Gibbs,** professor of music at Louisiana State University and a nationally known authority on piano teaching methods.
- **Woodwind Workshops by George Waln,** professor of woodwind instruments and music education at Oberlin College.

Further information available from School of Music Office, Northwestern University, Evanston, Illinois.

Markevitch To Direct Conducting Course in Mexico

The Mexican Institute of Fine Arts is establishing the first Panamerican Course in Orchestra Conducting under the personal direction of Maestro Igor Markevitch, who directs similar courses in Salzburg. The organization, methods, and program of the courses are based on those of this important European musical center. Assisting Mr. Markevitch will be Volker Wangenheim from Berlin. The course will run from May 20th to June 25th. Further information may be obtained by writing the Secretary of the Panamerican Course in Orchestra Conducting, Departamento de Musica, Palacio de Bellas Artes, Mexico, D. F. Mexico.

RECENT AWARDS

■ The Committee for the Naumburg Recording Award has announced that "The Song of Songs," a symphonic work for voice and orchestra by Lucas Foss, has been selected for the 1957 **Naumburg Recording Award.**

■ Dolores Whyte, 27-year-old soprano of Rochester, New York, has been named winner of the 1956 $1,000 award of the **Blanche Thebom Scholarship Fund.** The award, granted each year for study in New York to a young professional singer between the ages of 25 and 30, was established by the Metropolitan Opera mezzo-soprano to aid aspiring performers in their careers.

■ **The William and Noma Copley Foundation,** 1 North La Salle Street, Chicago, Ill., have announced the following awards in the field of music composition: $1,000 each to Jean-Louis Martinet, Paris, France, and Leland C. Smith, Chicago, Ill. Awards of $100 each went to the following students of composition at the Conservatory of Music of Paris: Claude Prey of Paris, France; Jacques Boisgallais, Lyon, France; and an American, John Downey.

■ William Schuman, composer and director of the Juilliard School of Music, is among the first gold medal recipients of the newly established **Brandeis University Creative Arts Awards.** This new program, providing two types of awards — gold medals and cash grants-in-aid of $1500 — for outstanding creative achievement in the fields of music, poetry, art and sculpture, and the theatre, has been launched by Brandeis University this year. The gold medals are presented in recognition of outstanding artistic achievement, and the cash awards are made to encourage younger artists of great potential.

■ The **National Federation of Music Clubs** has announced the most extensive scholarship program in its history. It is offering five scholarships in strings, embracing full tuition at leading educational institutions; a new scholarship in composition honoring a former young artist winner of the Federation; two regional scholarships on a year-round basis; and a total of 69 summer scholarships, inclusive of 49 at the Opera Workshop of Chatham College, Pittsburgh, Pa.

It is offering five scholarships in strings, one for three years, at the Peabody Conservatory of Music, and four covering one year's tuition, but renewable until the winner has achieved his Bachelor of Music degree, at Centenary College, Shreveport, La. Also on its schedule is a new composition scholarship honoring the late Devora Nadworney, distinguished concert and opera singer, and a former Federation Young Artist winner, which was presented to the Federation by Miss Nadworney's sister, Mrs. Robert Wakefield. As usual, the Federation is giving two Regional Scholarships, the Marie Morrisey Keith Scholarship, honoring a past National President of the Federation, which is offered to states in the Central Region, and the Stillman-Kelley Scholarship, honoring the late Mr. and Mrs. Edgar Stillman-Kelley, which is offered to states in the Northeastern Region.

Its summer scholarships, varied in character, will go to a total of 20 summer music camps, plus an opera scholarship for one winner in each state and the District of Columbia, involving the summer session at the Opera Workshop of Chatham College, Pittsburgh, Pa.

Applications and information on the Federation's Scholarship programs may be secured from the National Federation of Music Clubs Headquarters Office, 445 West 23rd Street, New York 11, N. Y.

■ **University of California,** Los Angeles, has announced its Young Artists Contest for 1957-58. The preliminary auditions, which will be held between Feb. 18 and 20 in Royce Hall Auditorium, are being tentatively scheduled as follows: Feb. 18 (all day) — Women's Voices; Feb. 19 (morning) — Stringed Instruments; Feb. 19 (afternoon) — Men's Voices; Feb. 20 (all day) — Piano. Final auditions will take place on the afternoon of Feb. 25.

Three winners will be selected. They will be presented in joint recital the following spring, and each will be given an award of $100 plus a trophy. The Contest is open to residents of the State of California.

■ Applications for the second **Feodor Chaliapin Memorial Scholarship Award,** presented by the New York Federation of Music Clubs, are now being listed. The $1000 scholarship is given for study at the Rita Kittain-Lydia Chaliapin Studios. Requests for information and application blanks should be mailed to the studio address: Kittain-Chaliapin, 853 Seventh Ave., New York 19, N. Y. Closing date for entrance in the competitive auditions is Feb. 16, with the hearings scheduled to begin Feb. 24th

■ The Wichita Symphony Society will hold the annual **Naftzger Young Artists Auditions** Feb. 15-16, 1957 in Wichita, Kansas. All contestants must be residents of the State of Kansas or enrolled in a Kansas College or University. The award winner will receive $300 and a performance with the Wichita Symphony Orchestra. Other awards will be two $100 prizes and two $50 prizes. For further information write to the Wichita Symphony Society, Inc., Wichita, Kansas.

CONTEST ANNOUNCEMENTS

■ An award of $1000 to an older American composer is to be given by the National Institute of Arts and Letters next May for continuing achievement and integrity in his art. The prize has been made possible through the generosity of Mrs. Elizabeth Ames, Executive Director of Yaddo, in memory of her sister, Marjorie Waite Peabody. In succeeding years the **Peabody Award** will be presented in rotation to older artists and writers as well as composers.

As Executive Director of Yaddo, a foundation established at Saratoga Springs, New York, to provide a retreat for creative artists in all fields, Mrs. Ames has had long experience of their problems. She is particularly aware of the need for recognition by those who have worked faithfully and fruitfully for many years with only small appreciation of their efforts.

■ A major competition for Canadian composers was announced today by Nicholas Goldschmidt, artistic director of the **Vancouver Festival Society** which will present its first annual three-week program in July and August, 1958. Open to anyone resident in Canada on or before Jan. 1, 1957, the competition will offer $1000 awards in each of two categories—one for a symphonic work, the other for a chamber music competition. The awards have been donated by the Composers, Authors and Publishers Association of Canada and Broadcast Music, Incorporated, Canada Ltd. Application forms and rules are available from John Avison, chairman of the Festival's music committee, at 6409 Larch Street, Vancouver 13, B. C.

■ The **"Institucion Jose Angel Lamas,"** in pursuance to the Rules of the Contest initiated for the Second Latin American Music Festival of Caracas, wishes to announce to the public the names of persons who will compose the jury who will judge the works submitted. This jury which will meet Feb. 21, 1957 and will make public its decision before the 28th of the same month, is composed of the following persons: Aaron Copland, U.S.A.; Carlos Chavez, Mexico; Juan Bautista Plaza, Venezuela; Domingo Santa Cruz, Chile; and Albert Ginastera, Argentina.

In accordance with clause VIII of the

(Continued on page 47)

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

LAURA HALLADAY, *pupil of Reba Broughton Maltby of Little Falls, N. Y., is a Guild Diploma winner, has a full scholarship at the Crane School of Music in Potsdam, and a New York State Regents scholarship of $350 for each college year.*

From One Who Knows

Marguerite D. Harman (North Bend, Wash.), shown below with her 1956 Paderewski Medal winners Lyn Fury and Lila Tupper, has had eight Paderewski Medal winners, six Diploma, and six College Scholarship winners. She says it is easier to prepare young beginners for a ten-piece program when they memorize more easily than they read, than it is later when longer works are required. Ten-piece programs help *her*, she says, but she does not think they are always a credit to the Guild!

"I ask all pupils who are beyond elementary grade to prepare one early classic, one late classic, and one 19th-century number first thing in the season," she says. In small towns, where showy pieces are often excessively admired, the Guild performs an invaluable service."

Eventually the pupil who persists and prepares all the required material appreciates what has been done for him. Although a long distance from Seattle, Mrs. Harman travels there with her pupils and takes part in professional activities of the city.

Dassel Speaks Up

Louise Guhl of Dassel, Minnesota, writes that Dassel, rather than Altus, Okla., should have the palm for the largest per capita representation in the Guild. On the basis that Dassel, with a population of less than 1000, has 75 entries, she makes her point. No matter how we count, the big cities bow to the smaller towns. Three cheers for Dassel!

ETHEL MCMANUS SHAVER (*Guild chairman in Bakersfield, Cal.*) *presenting to her pupil,* LAYNE STRAMLER, *the Guild Collegiate Sophomore Diploma and a $100 scholarship from the Kern Philharmonic Society, which engaged her as soloist. Layne, who has studied 12 years with Mrs. Shaver, also holds the Guild Paderewski Medal and is a scholarship student at the University of Washington.*

Composition Test Comes First

The Guild Composition Test comes in March, before the Piano Playing Tournaments. Probably every teacher has students who could profitably enter the Composition Test, and thereby become better musicians. Five prizes are offered. Elliot Griffis of Los Angeles and James Reistrup of Washington, D. C. judge the manuscripts. Winifred Buck of Keene, N. H. is National Chairman. The rules are printed on a separate card, not in the Guild Syllabus, and it is important to write for them immediately.

Guild Members' Activities

Richard McClanahan was the October speaker for the New England Pianoforte Teachers Association at the College Club in Boston. Alice Hamlet is President. Mr. McClanahan also spoke earlier in the season at Auburn and Syracuse, N. Y.

Doris Frerichs, teacher of many cash-award winners, was soloist at the Founders Day celebration of Mu Phi Epsilon at the Kosciuszko Foundation Concert Hall, Nov. 12. She appeared on "Chamber Music Time" (WNYC) on Dec. 1, and was guest artist at the Piano Teachers Congress, Dec. 6, at Carnegie Recital Hall.

Elizabeth Gest, one of the pioneer Guild judges, will speak on Mar. 13 for the Philadelphia Music Teachers' Forum on "Scales from the Historical, Musical and Technical Points of View."

Florence Whiteley conducted the choral numbers of the United Community Services of Detroit at Tau Beta Community House Dec. 9.

The "youngest" member of the Associated Music Teachers League, 96-year-old Gustave Becker, dashed into Schraffts when the organization luncheon was in progress to tell us he was on his way to WNYC to give a radio recital, and next day would sail for England to spend the holidays!

Samuel Walter will conduct his original work for soprano, chorus, orchestra and organ at James Memorial Chapel, Union Theological Seminary, New York, on Feb. 13.

Esther Bernstein's student, Lenore Wolf, has just received the $100 scholarship from Dr. Irl Allison, which she will use for further study with Miss Bernstein. She is a Paderewski and Cash-Award winner in the Recording Festival. Miss Wolf is a sophomore at Brooklyn College, and a professional actress. She has just been selected as "The Girl of the Year" by Alpha Epsilon Phi.

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THE DANCE

By ROSALYN KROKOVER

■ There have been more dance events during the last month or so than there were during the entire fall season. First of all the New York City Ballet opened on Dec. 18 and will continue to run for an indefinite period, probably as long as the customers keep coming, since there will be no opera this spring.

Most interest during this seasonal spurt was centered around Gian-Carlo Menotti's new work, *The Unicorn, the Gorgon and the Manticore.* He calls it a "madrigal fable." The New York premiere, a Ballet Society Production, was given on Jan. 15. It attracted a large and very special audience, for the house was curiously emptied for the following ballet, *Symphony in C.*

The new work was originally commissioned by Harold Spivacke, of the Library of Congress, for the Elizabeth Sprague Coolidge Foundation. It had its world premiere in Washington last October, during the chamber music festival at the Library of Congress.

Menotti's newest creation cannot really be called a ballet. Or a madrigal. A fable it certainly is. One suspects that Menotti may have had in mind the possibility of college performances, since the work could put to use a collection of departments—dance, voice, drama, etc. For a ballet audience, there was quite a bit of adjusting to be done; the result was more of a charade and could conceivably be far more rewarding in different surroundings.

As in his previous works, Menotti has written the libretto, the verse and the music. This tale deals with a poet and his trio of mythological house pets. Behind it all appears to be an allegory—the relation of the creator to an audience that understands him not at all.

The work was superbly produced and performed. A mixed chorus of twenty-four singers, dressed in grey, standing left stage on four levels, provided quite an effective picture. Jean Rosenthal's scenery and lighting blended beautifully with Robert Fletcher's costumes, and the whole thing had a medieval air about it.

John Butler's choreography was a literal translation of the verse. There were hardly any dances as such. To Thomas Schippers, the conductor, and Walter Baker, the chorus master, go the credit for the excellent performance of Menotti's score. The music was surprisingly conservative harmonically, but the singing was so pure and the enunciation so clear that every word was easily understood.

Janet Reed, who has been out of the company for several seasons, danced and mimed the Countess with complete understanding and fine projection. Other members of the cast, all capable performers, were Nicholas Magallanes (man in the Castle, the Poet); Roy Tobias (the Count); John Mandia and Wilma Curley (the Mayor and his Wife); Jonathan Watts and Lee Becker (the Doctor and his Wife); Arthur Mitchell, Eugene Tanner and Richard Thomas (the Unicorn, Gorgon and Manticore, respectively).

Divertimento No. 15 preceded the new work. It had received its premiere on Dec. 19. Back in 1952 Balanchine had created a ballet to Mozart's Divertimento in B-flat Major (K. 287) and called it *Caracole.* It was dropped from the repertoire in succeeding seasons and was scheduled for revival for the current season. But when rehearsals started, nobody seemed to remember the choreography, and there was no written record of it. So it was decided that a brand new work be set to the same score.

The new version is a typical Balanchine plotless ballet, with scenery by James Stewart Morcom and costumes by Karinska. The work opens with an allegro section. It then moves on to a theme and six variations, a minuet, an andante and a finale. It is a long, exacting work that makes tremendous demands upon the dancers. The patterns of the music are followed faithfully, and there are many lovely patterns and brilliant variations. But somehow little of a human quality emerges.

Soloists were Melissa Hayden, who, incidentally, is dancing better than ever, Yvonne Mounsey, Diana Adams, Patricia Wilde, Barbara Milberg substituting for the recently promoted Allegra Kent, Nicholas Magallanes, Roy Tobias, and Jonathan Watts.

■ There were also performances by other groups that were of more than passing interest to the dance enthusiasts. The Juilliard Dance Theater, a splendid group of dancers, on Jan. 11 and 12, gave a program of dance works choreographed by Doris Humphrey . . . Merce Cunningham, the brilliant American dancer who works closely with John Cage, the experimental American composer who appears to be concentrating on silence as a musical form, gave a performance at the Brooklyn Academy also on Jan. 12 . . . Carmen Amaya and her group were at the Academy a week before . . . The "Y" hasn't been quiet either. Betty Lind, whose concert had to be postponed last fall, finally appeared with her company during January, and Louis Johnson appeared there with his group during the month.

■ The future looks promising, too. In addition to its one performance at the Metropolitan Opera House on Feb. 10, Ballet Theatre, now officially named the American Ballet Theatre, has announced an unusually interesting project for the month of May. A series of four Monday evening performances at the Phoenix Theatre devoted to the trying out of new ballets has been planned. The first two programs will be danced by the pupils of the school, and the last two by the company. If a work is produced that is especially worthy it will eventually be included in the repertoire. About eight new works will be given. This is the first real constructive step taken by a major American company to develop choreographers. Since the lack of gifted choreographers has been the weakest link in the development of ballet in this country, this is a very important step. Perhaps some gifted young composers are around who would like to experiment with a score.

■ Sadler's Wells, whose name also has been changed—it is now the Royal Ballet—will be with us for four weeks starting Sept. 8. The company will then make an extended tour of the U.S. and Canada. Nothing in the way of repertoire has been announced but the leading dancers are to include Margot Fonteyn, Beryl Grey, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Elaine Fifield, Michael Somes, Alexander Grant, Brian Shaw, David Blair and Philip Chatfield.

SCHOOL NEWS

(*Continued from page* 44)

Rules, three prizes will be awarded: the "Jose Angel Lamas" prize of $10,000; the "Juan Landaeta" prize of $5,000; and the "Caro de Boesi" prize of $500. These prizes will be given to the winners in cash at the Farewell Concert of the Festivals in which the three winning works will be played. In a cycle of 10 concerts, starting the 19th of March 1957, there will be played, besides the winning scores, more than 40 works representing the development of music in Latin America.

■ The fourth annual competition for young Connecticut musicians will be held Tuesday, March 6, 1957, in the Colonial Room of the Bushnell Memorial Hall, Hartford, it was announced recently by Ronald Murat of Haddam, director of the **Connecticut Valley Music Festival.** The winner will receive a paid engagement at one of the concerts of the festival's summer season next year in Deep River.

■ A new project of full four-year music scholarships was announced by **The Metropolitan Opera Guild** at a recent meeting of its Board of Directors. This assistance will be made available to the finest vocal students graduating this year from the 300 senior high schools associated with the Guild by group membership in New York, Westchester, Long Island, New Jersey, and Connecticut. The initial scholarship, the Board announced had been made possible through the generosity of the New York Community Trust.

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